

MAY 17, 1932

MOTION PICTURE HERALD

PRODUCT:

*"Seeing is Believing" Trip
To MGM Studio Sparks New
Enthusiasm in Exhibition*

*Paramount Announces 35
More for Production Now*



*Universal Sets 17 Films
For July to December*

REVIEWS (In Product Digest): THE QUIET MAN, PAT AND MIKE, SCARAMOUCHE, CLASH BY NIGHT,
OUTCAST OF THE ISLANDS, PAULA, BRAVE WARRIOR, RED PLANET MARS

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Make
Mine
Metro



THE WRITE-IN CAMPAIGN THAT'S SWEEPING THE COUNTRY!

M-G-M's "Seeing Is Believing" trip to California provided an unparalleled opportunity for theatre men to carry back to the nation an enthusiastic first-hand report that has become splendid public relations for the entire industry.

We wish we could have had 10,000 showmen witnessing the screenings of the great M-G-M pictures coming. This was impossible, but every exhibitor may now be assured that never in the history of film business has any company, including M-G-M, had so many fine attractions ready, willing and able to bring crowds into theatres.

Here are some of our pictures, among them most of the big attractions screened in California, for release when your need is greatest, in May, June, July and August:

"SCARAMOUCHE" (Tech.)

Stewart Granger, Eleanor Parker, Janet Leigh,
Mel Ferrer, Henry Wilcoxon, Nina Foch,
Lewis Stone, Richard Anderson

"SKIRTS AHOY!" (Tech.)

Esther Williams, Joan Evans, Vivian Blaine,
Barry Sullivan, Keefe Brasselle, Billy Eckstine

"THE GIRL IN WHITE"

June Allyson, Arthur Kennedy, Gary Merrill

"CARBINE WILLIAMS"

James Stewart, Jean Hagen, Wendell Corey

"PAT AND MIKE"

Spencer Tracy, Katharine Hepburn,
Aldo Ray, William Ching

"LOVELY TO LOOK AT" (Tech.)

Kathryn Grayson, Red Skelton, Howard Keel,
Marge and Gower Champion, Ann Miller

"MR. CONGRESSMAN"

Van Johnson, Patricia Neal,
Louis Calhern, Sidney Blackmer

"THE DEVIL MAKES THREE"

Gene Kelly, Pier Angeli

"FEARLESS FAGAN"

Janet Leigh, Carleton Carpenter,
Keenan Wynn

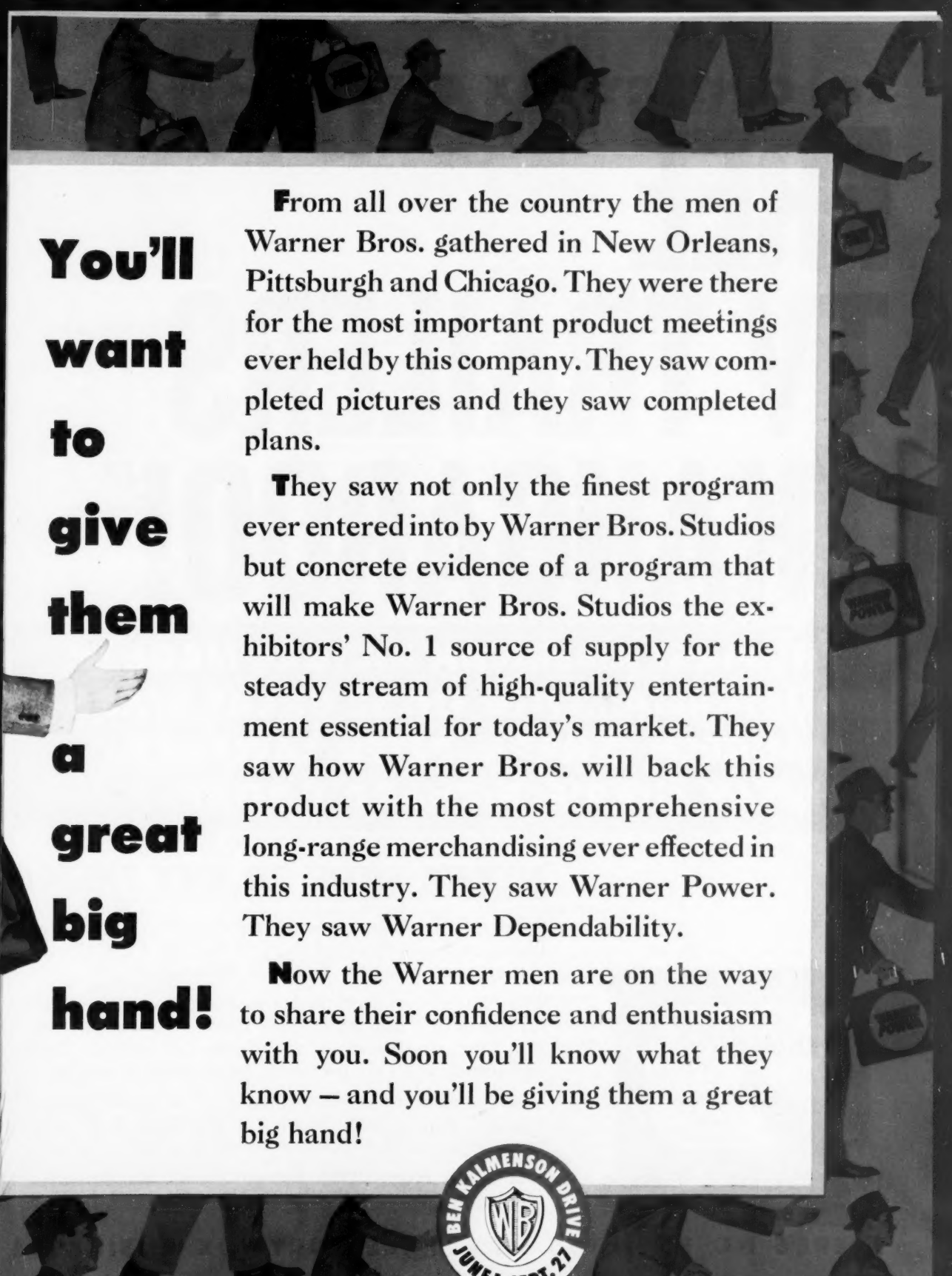
"IVANHOE" (Tech.)

Robert Taylor, Elizabeth Taylor, Joan
Fontaine, George Sanders, Emlyn Williams

*

And in September the famed **"THE MERRY WIDOW"** (Tech.) Lana Turner, Fernando Lamas—
followed by **"BECAUSE YOU'RE MINE"** (Tech.) Mario Lanza, Doretta Morrow.





**You'll
want
to
give
them
a
great
big
hand!**

From all over the country the men of Warner Bros. gathered in New Orleans, Pittsburgh and Chicago. They were there for the most important product meetings ever held by this company. They saw completed pictures and they saw completed plans.

They saw not only the finest program ever entered into by Warner Bros. Studios but concrete evidence of a program that will make Warner Bros. Studios the exhibitors' No. 1 source of supply for the steady stream of high-quality entertainment essential for today's market. They saw how Warner Bros. will back this product with the most comprehensive long-range merchandising ever effected in this industry. They saw Warner Power. They saw Warner Dependability.

Now the Warner men are on the way to share their confidence and enthusiasm with you. Soon you'll know what they know — and you'll be giving them a great big hand!



20th CENTURY-FOX OFFERS

FREE TV TRAILERS "KANGAROO!"

**THE FIRST AMERICAN PICTURE MADE IN
AUSTRALIA...WITH THESE GREAT STARS—
MAUREEN O'HARA, PETER LAWFORD,
FINLAY CURRIE, RICHARD BOONE.**

HERE'S HOW TO GET THEM:

Special TV trailers are available free of charge on "Kangaroo!"—directed in Australia by Lewis Milestone, who gave you "Halls of Montezuma."

They have been produced specifically to help you sell all the action and adventure of this exciting attraction. One runs one minute; the other, 20 seconds. Both are 16mm. with open-end for local theatre credits.

We'll send them to you promptly if, along with your request, you include detailed information as to your time-buys and the stations you are using.

Get them from 20th Century-Fox Exploitation Dep't., 444 West 56th Street, New York 19, N.Y.



THERE'S NO BUSINESS LIKE 20th CENTURY-FOX BUSINESS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 187, No. 7

May 17, 1952



Seeing Is Believing

EXHIBITOR organization leaders and key circuit executives came, saw and were won over to a new spirit of confidence and enthusiasm by Metro-Goldwyn-Mayer's "Seeing Is Believing" conference held at the company's studios May 8-10. There is no doubt that on their return home the one hundred showmen will inculcate their associates with the same feelings. It is hoped that the stimulus will reach eventually every potential theatregoer.

The visitors to the West Coast were not only well impressed by the six features shown but also by the MGM studio organization and physical plant. A number of exhibitors remarked on how good it made them feel to realize that the whole Hollywood production colony was seriously at work to make the merchandise necessary for their theatres. The sight of a great studio employing some 5,000 workers and bending all energies to the making of films for the months ahead gave to many exhibitors a sense of stability of the industry in a way they had not felt before.

At the opening luncheon Mr. Charles M. Reagan, sales chief, set the keynote of the conference when he called for "enthusiasm based on product." On the same occasion Mr. Dore Schary, vice-president in charge of production, said, "I do not believe that Hollywood has lost the ability to demonstrate real showmanship; and I do not believe that you have lost that quality." By the time the showing of the six features was completed no exhibitor present would question the fact that Hollywood not only had the ability to demonstrate showmanship but that it had done so, and in the grand manner. Likewise, exhibition representatives pledged that the films shown and others to come from all studios would be supported by the theatres with the best possible showmanship.

THOSE official and unofficial critics of the motion picture industry who have asserted that some in this business have lost a love and enthusiasm for it would have been confounded by the reactions at the screenings. Time and again spontaneous enthusiastic applause heralded the quality of the features and of the six Fred Quimby color cartoons and Pete Smith short subjects. The exhibitors also showed that they could laugh at a good comedy as well as the most faithful fan.

The brief advertising and promotion forums presided over by Mr. Howard Dietz, vice-president in charge of advertising, publicity and exploitation, assisted by Mr. Si Seadler, advertising manager, and Mr. Dan Terrell, exploitation manager, were productive of some concrete suggestions but more importantly a better understanding of the problems of film advertising and exploitation imposed by the obligation of appealing to potential customers in the most profitable way.

Altogether the conference exerted a constructive influence not only with respect to MGM product but for all Hollywood.

Films & Group Libel

NEWSPAPERS recently have had so many important Supreme Court decisions to comment upon, that it is not surprising that one with very broad implications has received thus far little attention. Of interest to the motion picture industry is the fact that at a time when the

Supreme Court had before it two cases concerning motion picture censorship, in the so-called Illinois Group Libel Law, that court upheld the rights of the States to pass laws subjecting motion pictures and other forms of publication to penalty for libeling a group.

Motion picture making always has been difficult. It certainly would become even more so if other states followed Illinois' example and the theory of "group libel" becomes general. Up to now groups that feel affronted by a motion picture or other "publication" of any kind have had to do their protesting by mobilizing public opinion. In Illinois the way is open for such groups to take court action.

For example, future exhibitions of such a film as "Birth of a Nation" in Illinois may be running the risk of provoking a case under the group libel law. The statute, upheld by a five-to-four decision of the Supreme Court, is very broad:

"It shall be unlawful for any person, firm or corporation to manufacture, sell, or offer for sale, advertise or publish, present or exhibit, in any public place in this state any lithograph, moving picture, play, drama or sketch, which publication or exhibition portrays depravity, criminality, unchastity, or lack of virtue of a class of citizens, or any race, color, creed or religion which said publications or exhibition exposes the citizens of any race, color, creed or religion to contempt, derision, or obloquy or which is productive of breach of the peace or riots . . ."

Some of the dissenting Supreme Court Justices seemed to question the whole theory of "group libel." On the other hand other dissenters agreed with the theory behind the Illinois statute but objected to its application in the particular case. Justice Black bitterly attacked the statute and the opinion of Justice Frankfurter and the members of the Court who concurred in it. Justice Black wrote, "This statute imposes state censorship over the theatre, moving pictures, radio, television, leaflets, magazines, books and newspapers. No doubt the statute is broad enough to make criminal the publication, sale, 'presentation or exhibition' of many of the world's great classics, both secular and religious." He also declared that "sugarcoating" the law by calling it a "group libel law" "does not make the censorship less deadly." In another place he wrote "unless I misread history the majority is giving libel a more expansive scope and more respectable status than it was ever accorded even in the Star Chamber. For here it is held to be punishable to give publicity to any picture, moving picture, play, drama or sketch, or any printed matter which a judge may find unduly offensive to any race, color, creed or religion." The Illinois law specifically applies to firms and corporations as well as to individuals.

It would indeed be ironic should the Supreme Court ultimately strike down state film censorship boards after opening the way for even broader censorship via group libel laws and local measures taken to guard against anything "productive of breach of the peace."

Q Second Glance Dept. "The novelty of TV is a threat at first but after the initial appeal and glamour wears off it disappears." An exhibitor speaking? No, indeed. It is Mr. Robert U. Brown, writer of a column in *Editor & Publisher*, commenting on the effects of television on newspapers.

Letters to the Herald

TV the Major Cause

TO THE EDITOR:

It is my opinion that TV is the major cause of the depressed condition of the box office today. It is a known fact that the first runs have picked up considerably during the past three or four months and today are doing business nearly comparable to what they did prior to the slump. However, I feel that TV has reduced the over-all number who attend movies. Those who are going to attend, do so at the first runs for top pictures. Neighborhood, or subsequent runs, have not felt any of the recovery, nor frankly do I believe they will to the extent that the first runs have. They may recover somewhat, but never to the healthy condition they experienced before. Therefore, it is my opinion that eventually a tremendous number of subsequent runs and small towns fairly near a larger city will fold. First runs in cities and large towns will survive.

It has always been calculated that 10 per cent of the population of a situation was the proper seating capacity. This, I believe, will have to be scaled down considerably in view of the depleted movie audience. Consequently it will be discovered that many cities and towns are over-seated. In cities that have had 10 or 12 30-day runs, I believe that eventually only one or two will be able to survive.—THEODORE S. MARKOFF, Markoff Theatre Circuit, Colchester, Conn.

Stand-bys

TO THE EDITOR:

I think the average theatre-goer prefers stars with whom he feels acquainted—namely the old stand-bys. However, the young people naturally like new stars in their age bracket. It is the same old story of trying to please everybody.—MARCELLA SMITH, Vinton Theatre, McArthur, Ohio.

Build New Stars

TO THE EDITOR:

I think enough new stars are being developed at the present time. I would like to see the studios concentrate on building these stars up so that the public would know them well, and look for pictures in which these stars appear. It seems at present that the studios find new talent, spend money in training, put the talent in one or two pictures and then forget about it. Several years ago we had such great stars as Will Rogers, Marie Dressler and Shirley Temple. The

public knew these names and watched for the pictures in which these stars appeared because the studios kept these names out in the limelight.

We have plenty of talent today (Howard Keel, Debbie Reynolds and several more), but the public doesn't seem to recognize the names, because the studios are not building up "idol worship" of the stars like they used to. The studios seem to be developing new talent just to be extras in pictures in which old established stars appear.—H. A. CORR, Community Theatre, Marwayne, Alberta, Canada.

Star Trailers

TO THE EDITOR:

I think a trailer at the end of each feature, with a new star that shows promise, should be put on by producers, calling attention to star's name, etc., if possible, next picture star will appear in.

The same type of accessory should be available, so the exhibitor could display it in the lobby, calling attention to the name of the new star, as most people see them and like them and then don't remember their names.—TOM EDWARDS, Edwards & Plumlee Theatres, Farmington, Mo.

Wrong Types

TO THE EDITOR:

I cannot understand why, in the stress of present economics, the studios continue to produce alcoholic - psychopathic - costumers and biographies when they have proved so costly. Unless the world-wide picture is different than the domestic, past experience should be a reliable teacher.—A. A. RENFRO, Theatre Booking Service, Omaha, Neb.

Visit the Field

TO THE EDITOR:

I believe that new talent should spend more time making personal appearances in conjunction with their pictures. Movietime U.S.A. proved that.—M. E. HENSLER, President, Motion Picture Exhibitors of Florida, Auburndale, Fla.

Let's Join It

TO THE EDITOR:

TV is a part of progress. Progress can't be stopped and neither do we desire to; so let's join it.—W. R. TANNER, K and T Theatres, Kenbridge, Va.

Public Balloting

TO THE EDITOR:

All-Star Balloting!

I believe it has been suggested before, but nothing has been done about it, so it does no harm in repeating it in the hopes that some action may be taken.

I refer to the Academy Award winners, being selected by the public through the theatres. Why not let the public and moviegoers-at-large select the best picture, actor and actress of the year. All the publicity it can get would be helpful to the theatre business.

This could be a good part of the COMPO program. The results obtained by that Chicago newspaper in their balloting for the all-star baseball teams could be duplicated by the theatre industry. Millions of votes are cast for these baseball players. A national ballot for best picture, actor and actress could get them talking about movies instead of against them.—MEYER STANZLER, Community Theatre, Wakefield, R. I.

Shout Loud

TO THE EDITOR:

Put the new stars in pictures and let them earn their way the hard way with personal appearances in all possible situations following release of the picture. Form new star clubs, build up in all ways possible by distribution and exhibition and established stars. Shout loud enough, long enough and you'll have people believing it.—PEARCE PARK-HURST, Lansing Drive-In Theatre, Lansing, Mich.

Bit Parts

TO THE EDITOR:

New talent should be developed over a period of time in bit parts—not by intense publicity in one picture.—Massachusetts Exhibitor.

Movietime Tour Good

TO THE EDITOR:

If we exhibitors in the small towns could only have more personal appearances by name movie stars it would greatly help our patrons' opinions of these stars. The recent Movietime U.S.A. tour by a few stars is a very good example. Our patrons are still talking about it.—ROYCE BLANKENSHIP, Wallace Theatre Circuit, Lubbock, Texas.

MOTION PICTURE HERALD

May 17, 1952

METRO'S Lion's roar heard round the exhibition world	Page 12
UNIVERSAL sets release of 17 films for last half of year	Page 16
20TH-FOX denies intention to engage in telecasting	Page 16
ARBITRATION committee drafts legal form of agreements	Page 17
TERRY RAMSAYE Says—A column of comment on matters cinematic	Page 20
PARAMOUNT announces plans to put 35 more films into work	Page 22
BERGMAN, on tour, tells films' story, cites Reds' failure	Page 24
JOHNSTON, in Paris, opens talks on French film pact	Page 24
WILLIAM FOX, a fighting great of industry—by Terry Ramsaye	Page 25
MAJORS and National Theatres named in \$4,500,000 trust suit	Page 29
DISMISSAL of trust actions in Chicago sought after decision	Page 29
JERRY WALD says we must get public talking about films	Page 32
LONDON Films sells British studio, shocking film industry	Page 36
CINECOLOR seeks to raise \$450,000 for capital expansion	Page 38
NATIONAL SPOTLIGHT—Notes on industry personnel across country	Page 40

SERVICE DEPARTMENTS

Film Buyer's Rating	Page 54
Hollywood Scene	Page 37
In the Newsreels	Page 45
Manager's Round Table	Page 47
People in the News	Page 33
Short Product at First Runs	Page 53
What the Picture Did for Me	Page 52

IN PRODUCT DIGEST SECTION

Showmen's Reviews	Page 1365
Advance Synopses	Page 1367
The Release Chart	Page 1367

ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

► There's still a fair chance of action at this session of Congress on a bill to permit film companies with overseas branches to defer payment of U. S. taxes on frozen earnings until the money is actually remitted to the U. S. Congressional tax experts and Treasury officials are working nights to iron out problems.

► It has been quite a while since so many product announcements embracing so many pictures of such high quality have been made by motion picture producers in so short a time as the last two weeks. Just a brief summary shows: MGM lists details of 83 pictures on its agenda through December, 1953, with 19 completed, 11 in work and 53 in preparation; Twentieth Century-Fox catalogues 77 including 17 completed, 12 shooting or ready to go, 17 more to shoot this summer, and 31 scripts in preparation; Paramount last week listed 21 completed and ready or now in work and 11 to start shooting before October of this year, and this week announced an additional 35 approved scripts which

will go into work before the end of 1953; Warners, not counting their productions now ready, list 47 properties planned for production within the next year and a half; and this week Universal announced 17 top feature releases for the next six months. Thus from only five studios there is at present available a catalogue of 291 present or future major pictures. That list covers the net 18 months and is by no means complete. For those who think there is no future in the motion picture industry, there is an estimate that the pictures listed represent an investment of better than \$350,000,000. There is a statistic to chew on.

► Does anyone remember when no foreign sales representative was talking? It seems a long time ago now. To the listener at a conference in New York, such as the one this week with Arnold Picker, United Artists' foreign distribution chief, it seemed like old times. Not only did he tell of the high morale of the UA exchanges and agents abroad, but he listed picture after picture in one country after another as successful.

► If the pride of product that prompted MGM to transport all showmen to the seat of production happens to become contagious, by no means an unlikelyhood, a factory-retailer relationship as close and profitable as the automotive industry's could be a consequence.

NPA LIFTS BUILDING BAN

Effective July 1, the present complete ban on theatre building will be removed and exhibitors will be able to buy substantial amounts of steel, copper and aluminum without priority. In addition it is indicated that priority will be issued freely for additional amounts of material and it is likely that by the start of the fourth quarter, October 1, controls will be removed entirely. Changes in the present building controls were announced this week by Henry Fowler, National Production Authority Administrator.

Exhibitors, planning to build or remodel after July 1 may purchase without authorization up to five tons of carbon steel per project, up to 200 pounds of copper per project, and up to 250 pounds of aluminum per project. All of these amounts may be repeated for each quarter. The five-ton steel allocation may not include more than two tons of structural steel shapes.

The same order which removes the ban on theatre building, opposed by the industry since it was imposed almost two years ago, substantially increases the amounts of materials allocated to other industries. The changes are subject to revision, of course, in the event of major alteration in the defense construction program, Mr. Fowler said.

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This week in pictures



REPUBLIC ENTERTAINMENTS. The scene as Herbert J. Yates, center, above, played host to United Paramount executives. With him are Robert Weitman, United Paramount, Martin J. Mullin, New England Theatres, Leonard H. Goldenson, UP, and Earl Hudson, United Detroit. They were treated to a private screening of the company's new Trucolor feature, "I Dream of Jeanie." The theatre executives saw first hand operations of several studios.



A TRIBUTE to Arthur Howard, president of Affiliated Theatres, New England booking combine. The scene above at the Boston luncheon: Mr. Howard stands between Norman Glassman, president of Independent Exhibitors, Inc., of New England, and toastmaster, and Daniel Murphy, Hingham exhibitor, and guest speaker. The testimonial marked the tenth year of Affiliated, which Mr. Howard founded.



THE FIRST of five regional sales conferences being held by MGM. The picture above is from the San Francisco meeting. In usual array are Dan S. Terrell, exploitation manager; E. M. Saunders, assistant general sales manager; Charles M. Reagan, general sales manager, who presided; George A. Hickey, west coast sales manager; Ted Galanter, exploiteer for the area; Irving Helfont, home office executive; Samuel G. Gardner, field assistant to Mr. Hickey; and Langdon C. Wingham, branch manager.



THE SUBJECT was exploitation of "King Kong." The scene above as Nat Levy, RKO Radio divisional manager and Terry Turner, exploitation manager, outlined plans in Pittsburgh. With them above are:

Jess Lund and George Notopoulos, Notopoulos circuit; Bill Scott, RKO; Sid Jacobs, Warners; Weldon Waters, exhibitor; Jack Kahn, Warners; William Brooks and Bert Stearn, Cooperative Theatres; Moe Silver, Warners; Dave Silverman, RKO; John Osborne, exhibitor; Ben Steerman, Warners; Frank Lewis and Earl Beckwith, Blatt Brothers; and Leon Reichblum, exhibitor.

TOP BRASS at the Paramount lot. They assembled from East and West Coast offices to discuss new merchandising and releasing.

Front row, A. W. Schwalberg, distributing chief; Y. Frank Freeman, studio head; Don Hartman, production director; Barney Balaban, president; Jerry Pickman, advertising vice-president; E. K. O'Shea, distributing executive. Second row, Joseph Walsh, branch operations; J. J. Donahue, central division; Sid Blumenstock, assistant advertising executive; and A. M. Kane, south central division. Third row, Howard Minsky, mid-East; Gordon Lightstone, Canada; Hugh Owen, East-South; George Smith, West.



By the Herald

ARNOLD PICKER, United Artists' foreign sales vice-president, reported in New York last week after seven weeks in Europe and Brazil, that foreign branches have high earnings and morale.



WITH MAURICE BERGMAN, center, seated, U-I public relations director, speaking in Ohio for COMPO. In Canton, seated with him are civic leaders Sam Garee and C. R. Wingard. Standing: Bob Wile, ITO; Harry Klotz, Loew's Theatre manager; and Irwin Solomon, Warner's Ohio Theatre. See page 24.



"TULIP QUEEN" in Prudential Theatre's Long Island contest. Pat Gardner, in Babylon, is assured a role in a Republic picture. With her are Republic's Walter L. Titus, Jr., and Richard Yates; Prudential's Harry Birkmaier; and Babylon Theatre manager Fred Koontz.

LION'S ROAR HEARD ROUND THE WORLD OF EXHIBITION

by MARTIN QUIGLEY, JR.
in Hollywood

THE exhibition branch of the American film industry received last week a transfusion that will promote the theatres' well-being for months ahead. The occasion was the "Seeing Is Believing" conference of 100 exhibitor leaders and circuit operators brought to Hollywood by Metro-Goldwyn-Mayer. The "doctors" were Dore Schary, Charles M. Reagan, Howard Dietz and their associates. Prescriptions were six films: "Pat and Mike," "The Merry Widow," "Lovely to Look At," "Ivanhoe," "Because You're Mine" and "Scaramouche."

Results of the treatment were eminently successful on all counts. Spirits in exhibition, as measured by comments of representative executives present at the meeting, had been ebbing and flowing with the trend in box office grosses. While the severity of the problems has depended on area and local circumstances, all parts of the exhibition business now will benefit by the confidence and enthusiasm engendered at the conference.

Long before the three-day meeting was over word had spread to other studios in Hollywood that the good results would accrue not for Metro alone but for all the companies. Before leaving the West Coast exhibitors said they would carry the word of confidence based on facts to their associates and to their fellow showmen.

When the idea of a personal trip to Los Angeles to view forthcoming films was proposed by MGM to exhibitor organization leaders and heads of theatre operations which have key runs in each exchange area, the response was very favorable. After the conference got under way exhibition opinion was that the project was much better than had been dreamed possible. Exhibitors were about as much impressed with the magnitude of the physical plant and the conscientious dedication of the 5,000 studio workers to the task in hand as they were by the six excellent features shown.

Five Exhibitor Groups Voice Their Appreciation

In fact, on the formal end, leaders of the five organizations officially invited, wired Nicholas M. Schenck, Loew's president, in New York, that they wanted him to know their "appreciation" for the "stimulating" meeting which had given them "new vistas of the great future of our industry." The telegram added the men would urge their membership to pass the message to the customers.

The men were Edward Rugoff, for the Metropolitan Motion Picture Theatres Association, of New York; Max A. Cohen, for the Independent Theatre Owners Association, New York; Wilbur Snaper, for National Allied States Association; Rotus Harvey, for the Western Theatre Owners;

(Continued on page 14)



CONVERSATION at the studio: Harry Kalmine, Ted Mann, Mitchell Wolfson.



MATCHING NOTES on the set, above, are John Wolfberg, Howard Strickling, James Coston, William Goldman and others.

AT THE RIGHT, Silas F. Seadler, Leo Brecher and Edward Rugoff.

RAPT, below. Paying attention to MGM mechanics are L. M. Rice, J. C. Hunter, and Martin Levine.

RELAXED, below, right, are Howard Dietz and Robert O'Donnell, seated, as they listen to director Clarence Brown.





ON THE SET, above, of "Prisoner of Zenda."



E. H. ROWLEY and Samuel Pinanski.

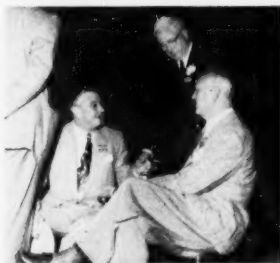


EDWIN SILVERMAN



EARL HERNDON, Walter Reade, Jr., John Byrnes and Jay Eisenberg, above.

MR. ROWLEY, standing, below, with Phil Isley and M. A. Lightman.



EDWARD ZABEL, Mr. Isley and Claude Zell, seen below.



ESTHER WILLIAMS, at the right, below, shows Leo the Lion (paperweight) to Leonard Goldenson, of Paramount, as MGM's Charles Reagan, left, and Dore Schary, watch.





ON THE "I LOVE MELVIN" set Debbie Reynolds explains things to Joseph Blumenfeld, Robert Lippert and David Weinstock.

LION'S ROAR

(Continued from page 12)

and Mitchell Wolfson, for the Theatre Owners of America.

Informally, the exhibitors said they wanted such screenings locally; and this week it was understood Dallas will have one early next month, coincident with the meeting of the local COMPO. Robert J. O'Donnell, Interstate circuit general manager, said 600 Texas showmen will appear and be infected by the enthusiasm.

M. A. Lightman, Malco circuit chief, said upon returning to Memphis, he would spread the good word in newspaper advertising—this, although Loew's has first run there. Wilbur Snaper, Allied president, was reported to have wired favorable reports to all his units, and said publicly theatre business would improve if other companies could show similar product.

S. H. Fabian proposed extensive advertising by exhibitors in trade papers, to maintain the spirit of enthusiasm and encourage producers.

MGM's advertising chieftain, Howard Dietz, stressed his company's purpose mainly was to so arouse exhibitor interest that the latter would in turn arouse the public.

The pictures shown during the three day meeting were: "Pat and Mike," co-starring Spencer Tracy and Katharine Hepburn, and "The Merry Widow," co-starring Lana

Turner and Fernando Lamas, both shown the first day; "Lovely To Look At," with Kathryn Grayson, Howard Keel, Red Skelton, and The Champions, and "Ivanhoe," with Robert Taylor, Elizabeth Taylor, Joan Fontaine, George Sanders, and Emyl Williams, both shown the second day; and "Because You're Mine," with Mario Lanza, Doretta Morrow, and James Whitmore, and "Scaramouche," with Stewart Grainger, Eleanor Parker, Janet Leigh, Mel Ferrer, Nina Foch, and Henry Wilcoxon, shown Saturday.

Also on the three day menu were short subjects "Gymnastic Rhythm" and "Pedestrian Safety," Pete Smith Specialties, and "Push Button Kitty," "Just Ducky," "The Missing Mouse," and "Jerry and Jumbo," Tom and Jerry cartoons.

Promotion Executives Led Period of Discussion

Discussion periods punctuating the shows were led by Mr. Dietz, Silas F. Seadler, and Dan Terrell, advertising, publicity, exploitation heads. Apparent was the tremendous circulation which national advertising by the company is achieving. Newspaper advertising for "The Merry Widow" alone, which is for June release, is for 55 cities. The policy is flexible, and, said Mr. Dietz, MGM will develop joint advertising campaigns with exhibitors, if it finds them "legitimate."

National Screen Service will have special trailers with clips from the six films seen

SPECTATORS, right, are Morton Gerber, Benjamin Berger and Albert Wise.

and other product and quotations from the showmen, Mr. Dietz added.

He continued that the company hadn't yet found the correct relationship of advertising dollar to revenue dollar; and that this was one reason for the flexibility which the company will maintain. And he said:

"If we mean what we are doing, and stop moaning, we can get the business we ought to have."

In addition to the trailer mentioned above, the company will also make available a brochure on coming superior product.

Talking to the exhibitors Saturday afternoon, after they finished their viewing of the MGM product and scene, production chief Dore Schary reminded them that both enthusiasm and depression are contagious; and he said:

"If we are realistic, and if we look at the history of this business we will see that it is not necessary to live on this juvenile carousel."

Americans are not going to become rooted to television screens; they didn't become rooted to film screens, he continued, and commented:

"A couple of years ago, we came to that conclusion about TV, and have stuck to that conclusion, on the theory that if we made our pictures good enough and big enough, TV would start to worry about us.

"I am confident that as our new product rolls out into your theatres, we are going to prove our point."

The sessions concluded Saturday night with dinner and entertainment at the studio.

British Royal Premiere For MGM's "Ivanhoe"

MGM's "spectacle" Technicolor production "Ivanhoe" will be given a Royal premiere at the Empire theatre, Leicester Square, London, June 12. The Duke of Edinburgh is scheduled to attend. The National Playing Fields Association will benefit. The London Variety Club tent is organizing the event.



A heart-winner!!

"The Winning Team"

from WARNER BROS.



This is the true, truly wonderful story of one of the Big League's all-time 'greats', Grover Cleveland Alexander—and his blue-eyed Aimee, the girl who inspired the cheers that rocked the nation—

TRADE SHOW MAY 21! Get a happy eyeful of the big new Warner winner!

DORIS DAY • RONALD REAGAN
in... AND AS
"The Winning Team"
FRANK LOVEJOY

PRODUCED BY MILLER - JAMES MILLICAN - RUSTY TAMBLYN - HUGH SANDERS - GORDON JONES - FRANK FERGUSON - WALTER BALDWIN - DOROTHY ADAMS
SCREENED BY TED SHERIDMAN AND SEELED LESTER & MERWIN GERARD - BRYAN FOY - LEWIS SEILER

ALBANY
Warner Screening Room
110 N. Pearl St. • 8:00 P.M.

ATLANTA
20th Century-Fox Screening Room
197 W. Peachtree St. N.W. • 2:00 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
Paramount Screening Room
444 Franklin St. • 2:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
Warner Screening Room
2300 Payne Ave. • 8:30 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
324 No. Illinois St. • 1:40 P.M.

JACKSONVILLE
Florida Theatre Bldg. 5c. Box
128 E. Forsyth St. • 8:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1770 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 12:15 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 8:00 P.M.

NEW YORK
Hummel Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Deavenport St. • 1:00 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:30 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Jewel Box Screening Room
1947 N.W. Kearney St. • 2:00 P.M.

SALT LAKE
20th Century-Fox Screening Room
216 East 1st South • 2:00 P.M.

SAN FRANCISCO
Paramount Screening Room
205 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Madison Theatre
2400 Third Ave. • 10:30 A.M.

ST. LOUIS
S. Venice Screening Room
3143 Olive St. • 1:00 P.M.

WASHINGTON
Warner Theatre Building
15th & E. Sts. N.W. • 7:30 P.M.

UNIVERSAL SETS 17 TO DECEMBER

Releases for Second Half of Anniversary Year Start with "Francis"

CHICAGO: Universal Pictures will release the "most impressive schedule of box office attractions in its history" between July and December, 1952—the second half of its 40th anniversary year celebration, district managers, home office sales executives and promotion heads were told this week at a three day sales and promotion meeting at the Blackstone Hotel here.

Outlining the new product were Alfred E. Daff, vice-president and director of world sales, and Charles J. Feldman, domestic sales manager, who also announced the designation of "The World in His Arms" as the "40th Anniversary Year Picture." The film, with color by Technicolor, stars Gregory Peck and Ann Blythe and is scheduled for nation release in August.

Many Are in Color

Recalling a joint settlement made earlier this year by Leo Spitz, executive head of production, and William Goetz, in charge of production, that the 40th anniversary year program was the most ambitious ever undertaken by the company, Mr. Daff announced that more than half of the July-December releases are in color by Technicolor and star some of the biggest box office names in the industry.

He included in this list the recently announced films to be made by Alan Ladd and Tyrone Power who have joined Gregory Peck, James Stewart, Loretta Young, Errol Flynn, Irene Dunne, Dan Dailey, Joel McCrea, Joseph Cotten, Ann Sheridan, Robert Ryan and Maureen O'Hara in making pictures under the U-I banner.

The following are the 17 pictures scheduled for release in the second half of the year:

FRANCIS GOES TO WEST POINT, the third in the series of "Francis" pictures, starting Donald O'Connor, for July release;

HAS ANYBODY SEEN MY GAL?, Technicolor comedy, starring Piper Laurie, Charles Colburn, Rock Hudson and Gigi Perreau, July;

SALLY AND SAINT ANNE, starring Ann Blythe and Edmund Gwenn, July;

THE WORLD IN HIS ARMS;

IT GROWS ON TREES, starring Irene Dunne, Dean Jagger and Joan Evans;

THE DUEL AT SILVER CREEK, Technicolor, starring Audie Murphy, Faith Domergue and Stephen McNally;

LOST IN ALASKA, starring Abbott and Costello;

THE UNTAMED FRONTIER, Technicolor, starring Joseph Cotten, Shelley Winters and Scott Brady;

RANK AFRICA PICTURE ON UNIVERSAL LIST

CHICAGO: "Ivory Hunter," a J. Arthur Rank Organization presentation which was filmed in color by Technicolor in Africa, will have its American premiere at the Fox Wilshire theatre in Los Angeles May 23. Alfred E. Daff, Universal Pictures director of world sales, told the three-day sales and promotion meeting here this week. The film, this year's Royal Command Performance picture in England, is released in the United States by Universal as one of its important 40th anniversary year pictures. Following the Los Angeles premiere, the picture is scheduled to open in June in Boston, Atlanta, Cleveland, Philadelphia, Pittsburgh, New Orleans and Portland, Ore.

SON OF ALI BABA, Technicolor, starring Toni Curtis and Piper Laurie;

WILLIE AND JOE BACK AT THE FRONT, starring Tom Ewell and Harvey Lembeck;

THE TEXAS MAN, Technicolor, starring Robert Ryan, Julie Adams and Rock Hudson;

YANKEE BUCCANEER, Technicolor, starring Jeff Chandler, Scott Bradley and Susan Ball;

AGAINST ALL FLAGS, Technicolor, starring Errol Flynn and Maureen O'Hara;

THE RAIDERS, Technicolor, starring Richard Conte and Viveca Lindfors;

MAGIC LADY, starring Loretta Young, Jeff Chandler and Alex Nicol;

BLACK CASTLE, starring Stephen McNally, Richard Greene, Boris Karloff, Paula Corday and Lon Chaney;

BONZO GOES TO COLLEGE, starring Maureen O'Sullivan, Charles Drake, Gigi Perreau, Edmund Genn and Gene Lockhart.

Gerber Elected President Of District Theatres

Directors of District Theatres, Washington circuit, elected former vice-president Morton Gerber president, and promoted former president Harry Freedman to chairman of the board. Other officers elected are: Seymour Hoffman, vice-president; Robert Freedman, vice-president; Eugene Kramer, vice-president and treasurer; and Fritz D. Hoffman, Sr., treasurer.

Toronto Film Board Officers

Abe Cass, Columbia Pictures, and Russell Simpson, Paramount Film Service, were elected president and vice-president, respectively, of the Toronto Film Board.

Deny Fox to Engage in Telecasting

A spokesman at the Twentieth Century-Fox home office in New York has denied the claim of a New England exhibitor group that the production-distribution company intends to enter the television transmission field.

In reply to a letter sent by Norman C. Glassman, president of the Independent Exhibitors, Inc., of New England, Boston, to Spyros Skouras, 20th-Fox president, the spokesman said the project had been given up months ago and there were no plans for resuming it.

Mr. Glassman's letter said that Twentieth Century-Fox New England, Inc., a subsidiary formed ostensibly to enter the television field, "... with funds of \$100,000 has not only made deposits in equipment but has also applied for a permit to build a television station."

The letter continued: "We do not believe such an undertaking would have been started unless your company's plans were pretty well formed. We believe that television is largely responsible for the depressed box office receipts of most of our members. We further believe that exhibitor customers are the foundation of your business. Accordingly, while we ordinarily do not think we would have a right to inquire about your plans, it is these beliefs which seem to us to justify this letter."

The 20th-Fox official has explained that the subsidiary had been organized before the company withdrew its channel bid and joined in the industry's request for channels before the Federal Communications Commission. The project, he said, which has since been given up, contemplated a network of 20th-Fox television stations for theatre TV.

House to Probe Morals of Radio and TV Programs

The House this week approved a resolution directing the Commerce Committee to investigate and determine whether radio and television programs "contain immoral or otherwise offensive matter or place improper emphasis upon crime, violence and corruption." The resolution, sponsored by Representative E. C. Gathings (D., Ark.), also would direct the committee to report as soon as practicable recommendations for legislative action or other steps to eliminate offensive programs and to promote higher radio and television standards.

Postpone Buchman Trial

The contempt of Congress trial of producer Sidney Buchman has been postponed from May 26 to June 16. Mr. Buchman is charged with contempt for failing to answer subpoenas of the House Un-American Activities Committee.

Warners Set Kalmenson Sales Drive

Warners June 1 will begin a 17-week sales campaign to be called the Ben Kalmenson Drive, named after its vice-president in charge of distribution, and offering \$35,400 in prizes.

In addition gifts will go to the winners from such screen personalities as John Wayne, Randolph Scott, Ronald Reagan, Gordon MacRae, Gary Cooper, Eddie Cantor, Steve Cochran, Burt Lancaster, Frank Lovejoy, Bud Abbott and Lou Costello, Dennis Morgan, Gene Nelson, Danny Thomas, Will Rogers, Jr., Ray Bolger, Alan Ladd and Cornel Wilde.

Thirty-eight branches in the United States and Canada will participate. They will be in competitive groups, each group to have as its captain one of Warner Brothers' leading feminine stars.

The keynote of the new campaign is "WarnerPower."

Twelve pictures are in the campaign. They are "Mara Maru," "The San Francisco Story," "About Face," "Carson City," "3 for Bedroom C," "The Winning Team," "Where's Charley?" "The Story of Will Rogers," "She's Working Her Way Through College," "The Crimson Pirate," "The Miracle of Our Lady of Fatima," "Springfield Rifle."

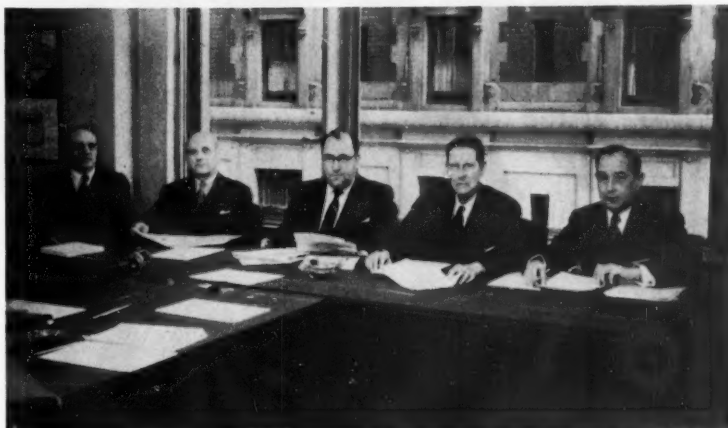
Council Will Select U. S. Foreign Festival Films

The directors of the Edinburgh and Venice film festivals have asked the Film Council of America to coordinate the submission of American non-governmental, non-theatrical films for their exhibition this year. Dr. Paul A. Wagner, the council's executive director, announced in Chicago this week. The council, which has asked all producers to submit their nominations by May 15, will select the films to represent the United States at the festivals and, it is understood, the festival directors will not accept entries from other sources. The main reason for this procedure was said to be a hope to have a more adequate representation of American films at these international screenings. Mr. Wagner said that films from all other countries are channeled through a single agency. Inquiries concerning either festival will be answered by Charles Bushong at the council offices in Chicago.

Edward Small Sets Deal With United Artists

Edward Small, independent producer, has concluded a multiple picture production deal with United Artists, it was announced this week. The contract reportedly calls for three to four pictures a year for a period of three years. Mr. Small currently is on a visit to New York from Hollywood.

ARBITRATION GROUP DRAFTS LEGAL FORM OF AGREEMENT



THE LAWYERS. The men who worked this week on the rules for the industry's hoped-for arbitration system are shown above, as they began deliberation Tuesday, in the New York offices of the Theatre Owners of America. They are, in left to right order, Robert Perkins, Warner Brothers; Mitchell Klupt, Metropolitan Motion Picture Theatre Owners Association; Herman Levy, Theatre Owners of America; Austin Keough, Paramount; and Adolph Schimel, Universal-International.

The committee appointed at the recent arbitration conference in New York, to finalize and draft the issues agreed upon at the conference, met this week in the offices of Theatre Owners of America in New York.

The purpose of the meeting was to prepare to convert the decisions of the conference into the proper legal and documentary form, in preparation for submission at the resumption of the arbitration talks May 26 in New York. Present at the sessions which started Tuesday were Herman Levy, TOA; Robert Perkins, Warner Bros.; Mitchell Klupt, Metropolitan Motion Picture Theatre

Owners Association; Austin Keough and Robert J. Rubin, Paramount; Adolph Schimel, Universal; Theodore Black, Republic.

Abram F. Myers, Allied general counsel, in a letter to Mr. Levy, said pressure of work kept him from attending. He made no commitment as to future sessions.

Mr. Levy told a trade press conference the drafting of the various decisions would be "parcelled out" and would be submitted for final approval at the May 26 meeting, following which the documents will be submitted to the Justice Department, then to the Statutory Court for inclusion in the decree.

Film Industry Will Be In "Pennsylvania Week"

The annual "Pennsylvania Week," which this year will be October 13-19, will see the film industry participating. The committee organizing and representing the industry comprises: Mrs. Edna R. Carroll, head of the state censor board, chairman; E. G. Wollaston, vice-chairman; Jay Emanuel, treasurer, and James P. Clark, Stanley Goldberg, William Goldman, Robert Lynch, John Maloney, Lewen Pizor, Ted Schlanger and Ulrik Smith. There also are regional chairmen.

41 Toronto Houses Hold Special Child Showing

TORONTO: A special children's pictures day was held here with 41 theatres participating, five more than on that day in 1951 and a record. The films, selected by a com-

mittee from those already censored, are shown to youngsters from eight to 12 years old on Saturday afternoons.

In addition to the special day, the Imperial Order of the Daughters of the Empire which has had a special interest in the films shown to kids, conducted for the first time a "Wiggle Test" to test the reaction of the kids to a foreign film. Film subject was the Swedish feature, "Master Detective Blonquist," which has an English narration.

"The Wiggle Test" is a test used as a guide as to which pictures appeal to kids. The more the children "wiggle" the less attractive the film is assumed to be to the moppet-audiences.

RKO Gets Disney's "Pan"

Distribution rights to Walt Disney's next all-cartoon feature, "Peter Pan," were approved last week for RKO Pictures. A print of the film, scheduled for release in 1953, should be ready before the end of 1952.

DA WITH THE G

All New
Adventures of
the Dashing
Musketeers!



STARRING LOUIS

HAYWARD

PATRIC

MEDIA

FEATURING JOHN SUTTON • STEVE BRODIE
ALAN HALE, Jr. • JUDD HOLDREN

WITH HILY GYARD • LESTER MATTHEWS • CAVIN MUIR • ROBERT DICE • JOHN DENNER • MARLYN D'UNYER

PRODUCED

WALTER WANGER and

WRITTEN BY JACK POLLEXIN and AUBREY WISBY

TE THE LADY
OLDEN TOUCH!

AN ADAPTATION FROM
ALEXANDRE DUMAS'

Lady in the Iron Mask

COLOR IN
NATURAL COLOR

EUGENE FRENKE
MUSIC BY DIMITRI TIOMKIN

DIRECTED BY
RALPH MURPHY
A WANGER-FRENKE PRODUCTION
Released Through Twentieth Century Fox Film Corp.

For JUNE...
Released through
20th Century-Fox



Terry Ramsaye Says

• • • • •

RKO Net for Year 1951 At \$334,627

A SURGE of indignation rises with the tidings from Washington that the House of Representatives has voted investigation of the moral and social aspects of radio, television and literature. Apparently the motion picture is not included. There are excellent reasons:

Are these Congressional studies for the purpose of conversation, which is to say agitation-publicity, or are they addressed at a program of legal enactment? In either case they are an effort at moving Government deeper into the lives of the people, and in an order of functioning outside and beyond the original concepts of the builders of the Republic.

If the legislators are to be accepted as social engineers there are a number of more fundamental researches in which they could engage; for example:

Are the citizens incapable of exercising the cares and authority of parenthood in the selection of the entertainment and education of their offspring? If so, why? What can a law, or many laws, do about it?

If the citizenry is so incapable in the fundamental function of rearing their children, can they be trusted with the decisions of the ballot box?

Is Government addressed at supplanting the church, and widely organized religion; addressed also at supervision of education by politicians?

While this vote purports to be the voice of the House, it was taken on a day of low attendance with only a small group voting, and that by anonymous *via voce*.

In the field of moral concern and attentions from Washington the citizenry is now properly more interested in some attention to what is called representative Government—including the disconcerting movement to delegate what amounts to powers of legislation to appointed bureaucrats.

Instead of fiddling with the arts it would appear the first obligation is to see what is to be done with the advance of totalitarianism, marching under phony banners of alleged democracy.

* * *

One can only fancy why the House left the motion picture out of its schedule of researches, but it may be that publicity device has been worn thin. Also the motion picture with its self-regulative measures is held less vulnerable, and being organized more likely to make some incisive replies.

• • • • •

HEAR! HEAR!—Out in Hollywood Dr. Roger Manvell, director of the British Film

Academy, touring under auspices of the British Ministry of Information, made a luncheon speech in which he said: "The best American films, which occupy 70 per cent of the screen space in Britain, are loved not only by the general public but also by our British film makers." He also hailed motion pictures as being "the best ambassadors of all" in creating goodwill among nations.

As to that last observation, I would like to recall a piece I ghost-wrote into World Court magazine in 1915 lauding the film as "an instrument for universal peace." The magnate who signed the article was the first in our industry to make a place in Who's Who. As to the other results, consider two-and-a-half world wars that have marked thirty-seven years of the pictures' half century.

Apparently it is going to take even more pictures to do it.

• • • • •

PRE-PRODUCTION CENSORSHIP—Since 1946, but it just comes out now, some part of British production has been enjoying—that's the word—official pre-production censorship of scripts by the province of Ontario, dominant in the amusement world of Canada. And a big unnamed producer asked for it!

This comes out in the annual report of the censorship branch of the Ontario Treasury Department. The report elaborates: "... scripts are sent to us ... for preliminary examination and comment. Dialogue is examined for phraseology that might be misinterpreted and occasionally suggestions are made for variations in treatment. ... Since the service began, excisions have declined sharply. In the year before that, 370 cuts were made in 37 features ... in the year just completed only 36 eliminations were made in 62 features reviewed."

Even if the producer asked for it, it is not self-regulation. It is a double government censorship, unique in the annals—a precedent.

• • • • •

SELLING REVIEW—Writing of "Macao," penetrating Bosley Crowther remarks: "... designed for but one purpose and that is to mesh the two stars. ... It is remarkable how often Miss Russell, in an assortment of low cut sweaters and gowns, is directed to lean forward—quite by accident of course—and how often and casually Mr. Mitcum is surprised with his manly chest bared. ... 'Macao' is generous to a fault. ... From the staid *New York Times* that's 'a rave.'"

A net profit of \$334,627 was earned by RKO Pictures Corporation, for the 52 weeks ending December 29, 1951. The company's annual report on the first year of operation since the divorcement of Radio-Keith-Orpheum Corporation, into separate exhibition and production-distribution companies, was issued this week.

The net profit compares with an estimated net loss of \$5,800,000 on a pro forma basis for the preceding year.

Income from film rentals for the year of 1951 was given as \$57,444,269. Income of prior years realized from foreign sources was put at \$3,101,073. Total expenses for the year were \$61,411,019.

Foreign operations of the company were reported continually improving.

Republic Makes Trailer For Cerebral Palsy Drive

Republic Pictures has completed production of the 1952 campaign trailer for the United Cerebral Palsy Campaign. The trailer stars John Wayne in an appeal for the drive, together with an explanation of cerebral palsy, the methods used in treating sufferers and the need for financial aid in carrying on and expanding the clinical techniques in use.

Running time of the trailer is two minutes and 50 seconds. Titled "Miracle in Motion," it was produced by Republic vice-president Jack E. Baker, with the cooperation of Herbert J. Yates, company president, and James R. Grainger, distribution vice-president.

Bookings are being arranged for Coast-to-Coast showing during May 15-July 1, by Edward L. Hyman and Robert M. Weitman, co-chairmen of the industry's collections committee.

Women's Clubs Say Pictures Last Year Were Improved

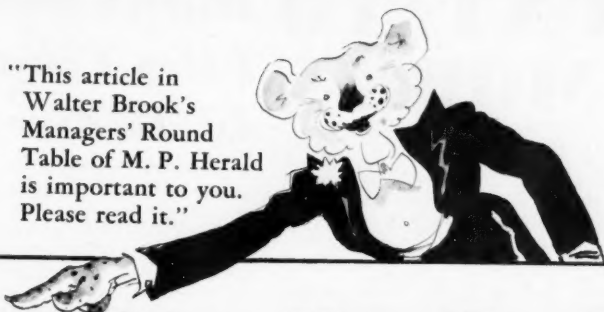
A "striking increase" in the number of "outstanding motion pictures" during the past year has been noted by a survey of the films previewed and rated by the Motion Picture Committee of the General Federation of Women's Clubs. The committee, from April of last year to April of this year, recommended 146 pictures. Of these, 54 were termed of exceptional merit, this being an increase of 13 over those similarly rated last year.

Army Buys Prints of TV Film

The Family Rosary, a Catholic organization with headquarters at the College of St. Rose in Albany, has been awarded a \$25,000 contract by the Federal Government to supply the Army with prints of the television film, "Hill No. 1," produced by Jerry Fairbanks for The Family Rosary and The Family Theatre, a Mutual TV show.

\$1.80 WORTH OF MATS FOR 35¢!

"This article in Walter Brook's Managers' Round Table of M. P. Herald is important to you. Please read it."



Something New Has Been Added— Pressbooks Are Better Than Ever

M-G-M announces, in its pressbooks for "Young Man With Ideas" and succeeding issues, a new, complete campaign mat, similar to the one illustrated at right, for theatres with minimum advertising budgets. It's a bargain, and we invite you to check, item for item, and see how much you get for your money.

All of the ad and publicity mats shown are on one mat, which sells for 35¢ and even includes enough borders to make up your newspaper advertising with new designs each time. If all of the mats illustrated were bought separately, at the prevailing cost of 15¢ per column, it would add up to \$1.80, so you save the difference above 35¢ when you buy this big economy size.

And it's more than an economy, it's encouragement to buy and use mats, which have always been a bargain in showmanship—and are now proof of the fact that "pressbooks are better than ever." Included are a couple of publicity mats, which managers should buy more often. Show them to your newspaper man, and we'll gamble that he'll use them in free space, to illustrate a reader or a review. Newspapers have to buy filler material for their pages.

M-G-M says "Exhibitors asked for it, and M-G-M provided a new advertising mat service, designed especially for small theatres." M-G-M wants exhibitors to write and tell them what they think of this innovation in Metro pressbooks. We'll say right here, it's the best step forward since Barnum invented showmanship. Be sure you take advantage of it.

Look in your new Metro pressbooks, study this new feature, comply with M-G-M's request and tell them what you think. They want to know; and we want to see evidence that smart managers in small situations are using good materials when offered and available. This beats anything in the line of "utility" mats or small-situation layouts, that has been seen, anywhere, and should have a good response from theatre managers, who are asked to express their approval, and offer suggestions for further improvement.

AD MAT NO. 115
1 COL. x 1" (14 LINES)

AD MAT NO. 114
1 COL. x 2" (28 LINES)

AD MAT L-201 x 2 COLS. x 2 1/2" (70 LINES)

AD MAT NO. 111
1 COL. x 4" (56 LINES)

AD MAT NO. 207 x 2 COLS. x 4" (148 LINES)

P. S. You'll find this same service in the press books of these big pictures: "Scaramouche", "Lovely To Look At", "Ivanhoe", "The Merry Widow", "Pat and Mike", "Because You're Mine", "Mr. Congressman", "Carbine Williams"—in fact in every M-G-M press book.

PARAMOUNT TO FILM 35 MORE

Heads Approve Additional Productions for Year; Some Are Held Up

HOLLYWOOD: "Pictures which are sure-fire in attraction and entertainment value will be the only ones considered for production by Paramount," Barney Balaban, president of Paramount Pictures Corporation, told studio and sales executives at the concluding session of the four-day production-distribution meetings held at the studio last week.

"The day of the borderline picture is over," said Mr. Balaban, who also announced that as a result of careful analysis of each picture considered for production between July, 1952, and August, 1953, 35 productions were approved.

Five Projects Dropped

Also a result of these discussions, he said, was the decision to hold up production on certain pictures for further work "to increase their box office potential" as well as the decision to abandon five previously contemplated film projects since they did not meet the standard of productions already agreed upon.

The various phases of the meetings were conducted by A. W. Schwalberg, president of Paramount Film Distributing Corporation, Y. Frank Freeman, vice-president and studio head, and Don Hartman, in charge of studio production.

Among the 35 new productions which have been given the go-ahead and which previously had not been announced at the meetings are:

Product Listed

THE PARSON OF PANAMINT, Technicolor, to star Alan Ladd, with Mel Epstein producer.

ROSALIND, musical, starring Audrey Hepburn, Julius Epstein will direct; Pat Duggan is producing.

THE SHAMROCKS ARE COMING, musical, to be produced by Robert Emmett Dolan.

BABYLON REVISITED, drama which Julius Epstein will direct; Bernard Smith is producing.

COUNTRY GIRL, to be produced by William Perlberg; George Seaton will direct.

FOLLOW THE RAINBOW, Technicolor, musical starring Donald O'Connor and Rosemary Clooney. William Hammerstein is the producer.

ADOLE WALLS, Technicolor, outdoor drama; Pat Duggan will produce.

THE NEW HAVEN STORY, Tentative Title, musical comedy-drama to be produced by Robert Emmett Dolan.

THE PERSIAN GULF, drama with a star cast; the producer is Joseph Siström.

LEGEND OF THE INCA, to be filmed in South America; Mel Epstein is producer.

TURMOIL, melodrama to be produced by Pat Duggan.

PAPA'S DELICATE CONDITION, musical comedy, for which Burton Lane will compose the music and produce.

MIDNIGHT AT THE PENTAGON, drama, to be directed by Jerry Hopper and produced by Irving Asher.

MAURICE GUEST, to be produced by Bernard Smith.

The following three additional pictures in color by Technicolor are on the Pine-Thomas production slate:

SANGAREE, with Edward Ludwig to direct. **THOSE SISTERS FROM SEATTLE**, an action adventure.

LOST TREASURE OF THE ANDES, adventure film with a South American locale.

The studio also announced at the meeting that it had scheduled for summer release eight productions, four of which are in color by Technicolor, and an additional eight, seven of them Technicolor, for release from September to December, 1952.

The following are the pictures and their scheduled release dates:

May: Hal Wallis' "Red Mountain," Technicolor, starring Alan Ladd and Elizabeth Scott.

June: "The Atomic City," Nat Holt's "Denver & Rio Grande," Technicolor, starring Edmond O'Brien, Sterling Hayden and Dean Jagger.

July: Hal Wallis' "Jumping Jacks," starring Dean Martin and Jerry Lewis; Cecil B. DeMille's "The Greatest Show on Earth," Technicolor, with an all-star cast; W. Somerset Maugham's "Encore."

August: William Wyler's "Carrie," starring Jennifer Jones and Laurence Olivier; "Son of Paleface," Technicolor, starring Bob Hope, Jane Russell and Roy Rogers.

September: "Just for You," Technicolor, starring Bing Crosby, Jane Wyman and Ethel Barrymore; "Caribbean," Technicolor, a Pine-Thomas production starring John Payne and Arlene Dahl.

October: "Somebody Loves Me," Technicolor, a Perlberg-Seaton production starring Betty Hutton; Nat Holt's "Hurricane Smith," Technicolor, starring Yvonne De Carlo, John Ireland and James Craig.

November: "The Savage," Technicolor, starring Charlton Heston, Susan Morrow and Peter Hanson; "The Turning Point," starring William Holden, Edmond O'Brien and Alexis Smith.

December: "Road to Bali," Technicolor, starring Bob Hope, Bing Crosby and Dorothy Lamour; "The Blazing Forest," Technicolor, a Pine-Thomas production starring John Payne, William Demarest and Agnes Moorehead.

Stars on Tour, Coyne and Bergman Talk for COMPO

Representatives of the motion picture industry were active on several fronts this week under the auspices of the Council of Motion Picture Organizations. A Movie-time U.S.A. tour got underway to cover western Tennessee, northern Mississippi and Arkansas, while Robert W. Coyne, special counsel for COMPO, began a week's speaking tour through Virginia. Mr. Coyne's tour is the second sponsored this year by COMPO. Maurice Bergman, Universal public relations director, currently is on a similar tour in Ohio. Included in the Movie-time junket are Frank Lovejoy, Wayne Morris, Rod Cameron, Susan Cabot, Terry Moore, George Wagner, producer-director, Manny Seff and William Lively, writers.

Blank Denies Film Control In Midwest

WASHINGTON: A. H. Blank, veteran exhibitor who is a United Paramount Theatres director, testified this week at the Federal Communications Commission hearing on the proposed merger of American Broadcasting Company and United Paramount, that neither he nor anyone in his employ ever had said that he controlled product in the Nebraska-Iowa area in which he owned theatres.

Mr. Blank, it is understood, will be questioned among other things on the circumstances in 1933 under which he acquired a group of Paramount theatres for which he had been a trustee in bankruptcy. Mr. Blank will also be a director of the new company if the merger is approved by the commission.

Questioned by FCC attorney Ben Gaguine, Mr. Blank said he personally did not negotiate a contract which was introduced by the Government counsel. The contract, signed by Mr. Blank and the owner of a Sioux City theatre in 1933, stated that Mr. Blank, "was in a position to control certain bookings of motion pictures." The contract also provided that Mr. Blank receive 40 per cent of the profits and four per cent of the gross to cover expenses. Mr. Blank was to be regarded by the public as the owner of the theatre but was to take none of the losses.

Newark House to Contest Police Ban on "Latuko"

The Embassy Newsreel Theatre, Newark, and the American Museum of Natural History this week reported they were working on briefs challenging the confiscation last week by the Newark Police Department of the controversial film, "Latuko." Carrying out their threat to bar showing of the African documentary, sponsored by the museum, the Newark police arrested John Hart, theatre manager, and Paul Kearney and George Stone, projectionists, the day the film was scheduled to open. Later the theatre held a private screening for prominent local citizens, including clergymen and educators. The museum, in the meantime, has made no decision as yet whether it will reedit the film in an effort to delete objectionable scenes which were labelled "immoral" by New York State censors. The film failed to receive a Production Code Administration seal.

Cohen, Schiff Manage Camp Fund

The Summer Camp Committee, sponsored by the Ellis theatre, San Francisco, the purpose of which is to send underprivileged children of the theatre's neighborhood to summer camp, is being administered by Solie Cohen, manager, and Harry Schiff. Patrons contribute to the fund.

Columbia

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THE

WOMAN'S

PICTURE

OF THE

YEAR!



The two
strange
love stories
of one
woman!

COLUMBIA PICTURES presents

Loretta Young

as

PAULA

with KENT SMITH • ALEXANDER KNOX • Screen Play by JAMES POE and
WILLIAM SACKHEIM • Produced by BUDDY ADLER • Directed by RUDOLPH MATÉ

BERGMAN TELLS FILMS' STORY

On a Tour of Civic Groups, Cites Reds' Failure and Industry Contribution

CINCINNATI: A "detailed documented story of Communist failure, frustration and defeat in Hollywood" is provided by the record of the House Un-American Activities Committee hearings in 1951, Maurice A. Bergman, director of public relations for Universal Pictures, told the American Legion here this week.

Currently on a 12-day whirlwind speaking tour of Ohio, on behalf of the Council of Motion Picture Organizations, Mr. Bergman stated that the record "clearly shows" that Communist propaganda never has appeared in motion pictures.

He said Communists have been "routed" from leadership and positions of influence in the guild, trade and craft unions, and that "front" organizations have been reduced "to an ineffectual handful, their membership shorn of 'names' and the flow into Communist coffers reduced to a mere trickle."

Mr. Bergman, on his COMPO tour, is making 22 talks before Rotary, Kiwanis, Lions and Shrine club groups, the Grange and a television appearance.

"Most important of all," the Legion was told, "the report clearly indicates that the film industry has done an outstanding job of ridding itself of Communists and has cooperated fully with the House committee." He added that another fact, which was generally overlooked, was the number of anti-Communist films which have been made in Hollywood, including "Behind the Iron Curtain," "The Red Menace," "I Married a Communist," "The Red Danube," "Guilty of Treason," "The Conspirator" and "My Son John."

Accused of Many Things

"We are accused of many things," the Universal executive declared. "Some folks point the finger and say we are infested with Communists; some say we are surrounded by Fascists; some say we are anti-religious, and some say we are anti-everything."

"If I may paraphrase a little of the stoic philosophy I might say that these folks are tormented about their opinions of the movies rather than by movies themselves. But there is one thing which we are not accused of being, which happens to be true. We are American businessmen with a job to do. Our particular job represents all your jobs."

Motion pictures, he said, portray all of the business and social segments of Ameri-

can life and in this way reflect the American scene. "There is a very good reason why Stalin and the Politburo do not want the enslaved iron curtain masses to see American movies. . . . because. . . . we are constantly presenting not only the current American scene but we are demonstrating American traditions and principles."

Sees TV "Greatest Boon"

Discussing the economic state of the motion picture industry, Mr. Bergman declared that television will be its "greatest boon."

"We hope," he said, "that in a few years motion picture theatres in this country will provide large screen television. The possibility of this theatre television programming will bring to you in the theatres all of the wonders of Hollywood."

"At the present time our industry is petitioning the Federal Communications Commission for exclusive channels to accomplish this. If this is obtained, which we have every reason to believe it will be, then a new era in entertainment will be born."

The COMPO speaker described motion pictures as "a serious business" and to emphasize his point, cited the fact that in motion picture theatres alone there is an investment of \$2,740,000,000. These theatres, he continued, have an annual payroll of \$201,420,000 and employ 180,000 persons.

A Nationwide Business

"I cite these economics of American motion picture theatres to make the point that when we speak of the movies we are not speaking of Hollywood, but we are speaking of a tremendous business that is entrenched in every community of the nation," he said. To produce pictures to play in these theatres, he pointed out that last year alone there was an investment of \$450,000,000 by the studios which employed approximately 25,000 persons. Another 12,500 people were engaged in distribution.

In addition, he said, the motion picture theatre is among the first enlisted in all types of community work.

"We also know that all branches of the motion picture business have a similarly good record," he continued. "Even today you read about the many stars who have gone to Korea and who are constantly devoting their time to many activities in the government hospitals throughout the country."

"But I am not mentioning these things to receive from you any special recognition to our industry. . . . we do them because they represent that part of our nature which we think is closely akin to the ideals of democracy. . . . these things give us a feeling of pride in our business and, of course, we are a little sensitive when certain misconceptions about us are given much more publicity than they are entitled to get."

Johnston in France to Start Talks

PARIS: Eric Johnston, president of the Motion Picture Association of America, was scheduled to begin negotiations at mid-week with members of the French Commerce and Finance Ministries on a new agreement covering the importation of American product. But prior to his sitting down with the French officials, Mr. Johnston was quoted as saying that "France is the most restricted film market in the world outside of the Iron Curtain countries."

The present agreement, which expires June 1, provides for 121 U. S. films to be imported annually to France. It is understood Mr. Johnston faces a number of thorny problems during the negotiations in view of the intensive press campaign in recent months against the importation of American product. Goal of the campaign is to improve the financial situation of the French film industry by reducing the competition from U. S. films, and reducing the drain on the country's very limited supply of U. S. funds.

Mr. Johnston said the film market was reasonably free in such countries as Italy, Belgium, England and West Germany, where the film buying is big. Spain permits 160 U. S. films to enter yearly, he said, while the Italian film market takes in between 280 and 300. Besides limiting the import of films to 121 annually, he said, France also requires that every theatre show domestic product five weeks out of every 13. French footage tax costs U. S. producers \$4,000 per full-length film.

"It's my idea to encourage the importation of foreign films to the United States, but it is largely a matter of educating the public. In other words, like shoes or anything else, some salesmanship is needed. More foreign movies are being shown yearly in America," he said.

Film Agreement Is Made With Belgian Government

A film agreement covering the import of American films was formally approved in Brussels last week with an exchange of letters between Eric Johnston, president of the Motion Picture Export Association, and the Belgian Minister of Economics. Under the one-year pact, retroactive to January 1, 1952, the MPEA's member companies have agreed to limit their releases to last year's total of 251 features.

Friedman Buys Theatres

Max Friedman has purchased the Babcock and Temple theatres, Wellsville, New York, from the Warner circuit. Mr. Friedman was chief buyer and booker for upstate Warner Theatres from 1935 to this March. It is understood the circuit had operated the houses on lease.

WILLIAM FOX ONE OF FIGHTING GREATS OF FILM INDUSTRY

William Fox, industry pioneer, died May 8 at Doctors Hospital, New York City, after a long illness. He had been under treatment for a long period for a heart ailment and other complications. He was 73 years old. Mr. Fox is survived by his widow, Mrs. Eva Leo Fox; three sisters, Mrs. William Fried, Mrs. Herman Livingston and Miss Malvina Dunn Fox; two brothers, Aaron and Maurice, and two daughters, Belle and Mona. Funeral services were held May 11 from Universal Chapel, New York, and burial was at Cypress Hills Cemetery, New York. He had made his home at Woodmere, Long Island.

by TERRY RAMSAYE

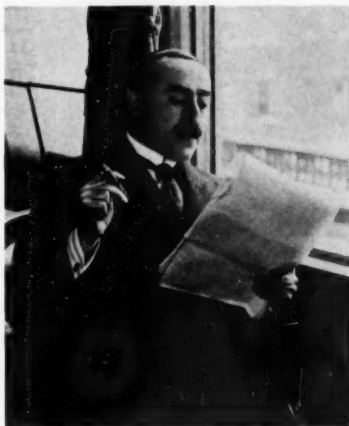
The picaresque career of William Fox, one of the spectacular, rough-chiseled, fighting greats of the industry of the motion picture, a figure of ambition and strife, came to an end in the polite milieu of Doctors' Hospital in New York. It was twenty years after he had fallen from a peak of fortune and power built contentiously and poignantly from immigrant origins in the fecund Lower East Side to dictatorial position at the head of a large and independent dominion within the motion picture empire.

Mr. Fox died a failure in his own eyes, worth perhaps only twenty millions or so—how much may never be known, what with his adroitness about assets and his whimsies of disposition. What was left was a mere residue of his interest in the quarter of a billion that he once controlled, and only a memento of his defeated design to be the lone master of the motion picture in its entirety.

Bitter, Prayerful Man, Sure God Was on His Side

He was a bitter, prayerful man, sure that his God was on his side. He was also most decidedly a superstitious totemist, who liked to play with his name and call himself "The Fox." He also tended, with an air of being casual, to make much of his marriage to Eve Leo, thereby joining the sign of the Lion. It is not fanciful to consider that this perchance had some part to do with his rash and intricately waylaid plan to take control of important MGM, with its Leo trademark. That became the most desperate adventure of his adventuresome life. He incurred involvements and a war of finance which eliminated him as a motion picture factor. The Fox ventured too far among wolves. In his heart he never surrendered.

Mr. Fox was born of German parentage in Hungary and was brought to the United States an infant in arms. At age eleven he had become a magnate with a corps of child vendors of penny candies in Central Park, able at dodging the cops. In his teens he



WILLIAM FOX, as he appeared in the 1920s.

became a cloth sponger and soon a proprietor in that trade. A relative who was a night watchman in a Brooklyn arcade became the link that took the enterprising youngster into the edge of movieland, soon to be a member of the exhibition firm of Fox, Moss & Brill.

The partners parted soon, on personal issues. The industry remembers them well; B. S. Moss and Sol Brill, successful metropolitan exhibitors.

A Vastly Important Contact With One Winfield Sheehan

Mr. Fox went on with expanding theatre connections, including a degree of partnership with "Big Tim" Sullivan of Tammany Hall, also interesting contacts in the Fire Department and later some insurance company financing. Exhibition led to distribution and the Greater New York Film Rental Company. That became embattled, with the Motion Picture Patents Company, in the courts and in ruffian raids upon unlicensed operations. This led to a vastly important contact, the defensive acquisition of Winfield Sheehan, one time police reporter for the *New York World*, and familiar with the interior news sources of Tammany Hall, including "Big Tim." Mr. Sheehan was secretary to Rhinelander Waldo when the latter was Fire Commissioner, and later, when Mr. Waldo became Police Commissioner, Mr. Sheehan, continuing as his secretary, had more than a little to do with the executive operation of the New York Police Department.

The acquisition of Mr. Sheehan was of more than political and strategic importance to The Fox. The police reporter went in as a strategist but continued most importantly as a producer, incidentally the inventor of Theda Bara, for which Mr. Fox

gave him scant credit. It was this Sheehan who in later years made the significant contribution of the famed "Cavalcade," epic of the British Empire.

While Fox enterprises lived off Patents Company film, served by force of court injunctions, he progressed rapidly into production, in which Mr. Sheehan dominantly participated with the dynamics of a police reporter who knew a story. He had made some before he came to movieland. So came Box Office Attractions out of which was to come the Fox Film Corporation, and Fox theatres, expanding, expanding, expanding, in production, distribution and exhibition across the industry map.

Fox Was Not Chummy; Hard to See at Office

From the beginning the Fox organization functioned with a deal of effective isolationism. William Fox was not chummy. As he prospered he took up golf, which because of a crippled left arm, he played with one hand, ultimately with extraordinary skill. He pridefully scored three holes-in-one, without assistance of the caddy. At his office he was hard to see. There was a sequence of outer guards, hard-visaged fellows, with something on their hips, and an ex-detective of Tammany origin on the final reception desk. After that one was admitted, through locked doors, to The Fox by a secretary who emerged from nowhere carrying a key.

As sound came tapping at the doors of movieland The Fox saw opportunity and became the encouraging sponsor of the Case-Sponable devices which were to become Fox Movietone. He also in 1927 acquired the American rights of German sound patents labelled Tri-Ergon. These were part of his design for control.

The Fox hired an arrogant striped pants vice-president in charge of sound exploitation, who also ingratiated himself as an order of social ambassador seeking hard-to-get golf club memberships for his employer. Also he paid heed to kudos matters, such as making an offer of a substantial honorarium to a certain writer, a very certain writer, to do a piece which should declare William Fox the father of sound for pictures. They did not get the piece.

Fox Dominion Was Worth Up to Quarter Billion

Came 1929 and the Fox film dominion was worth, the way "they" capitalized businesses in those days, perhaps as much as a quarter of a billion. He thought it was. Marcus Loew had died and left his widow 400,000 shares, about a third interest in Loew's Inc., which included theatres and Metro-Goldwyn-Mayer. Fox set out after that stock and got it. It took a bit doing, and \$50,000,000. His banking contacts suggested fortification of

(Continued on page 28)

New York Discovers Picture

**OVERSHADOWING ALL TODAY'S
BIGGEST SCREEN THRILLS:**

The Helicopter Manhunt That Brings
The Spectator To The Edge Of The Seat!

• • •
Bare-Knuckled Fight —
For The Earth's Number 1 Secret!

• • •
One Lone Boy, Battling
The Spy-Ring's Executioners!



the Surprise of the Year!

"A 'SLEEPER.' A potent thriller—the surprise film of the year."

— N. Y. Mirror

"A 'SLEEPER' that nearly explodes with exciting events. The ending...is about the most tense ten minutes on film around town."

— N. Y. Herald Tribune

"A 'SLEEPER. If it doesn't pull you right off the edge of your chair, then we miss our guess. High-voltage film."

— N. Y. Times

"A 'SLEEPER'...will have the viewer mopping the perspiration from face and hands."

— N. Y. Daily News

"A BLOCK-BUSTER. This is one of those films that come like a bolt from the blue."

— Brooklyn Eagle



**The Mayfair Engagement On Broadway
Has Launched Paramount's "Sleeper"
You'll Be Hearing About—Reading About
... And Booking For The Big Money!**

WILLIAM FOX

(Continued from page 25)

his position and he acquired 260,900 more shares and was then in for \$70,000,000. The financing for that and subsequent involvements got The Fox into the wringer. He pled later that he had been encouraged into expansion as a trap, when he came out at the end of it all.

This was early in that fateful year of '29, remember. The boom was in fullest flower. Banks were traders and vendors along with the investment houses passing the balloon juice in big flagons to a thirsty investing, gambling public, and buying some of the fantasies from each other, too.

The Fox Found Himself In a Pincer Movement

The Fox soon found himself in a set of pincers movements. With his plans in sound he had done nothing to make himself beloved of the Telephone Company, and his designs in sound and theatre expansion did not endear him to Warner Brothers, or Paramount. They had never been pals anyway. The financial houses so eagerly then in quest of big things to buy and sell in the great boom moved for control, without dealing too gently with The Fox, who was cagily watching his cards. The record of who did what and when and how would fill a five-foot shelf.

The story reached the press when A. C. Blumenthal, an entrepreneur of skills galore, thoughtfully leaked it to the *Wall Street Journal*. The reporting in the press extended only to occasional colorless recordings of corporate moves on financial pages. Too many imposing names were involved. The basic story was bigger than the affairs of Fox. It incidentally was never entirely clear which side Mr. Blumenthal was on. He has these many years been enjoying and prospering in the more salubrious climate of Mexico City.

When the end came The Fox had lost control, and a lot more. He came out with one certified check for \$15,000,000, notes for \$3,000,000 more, some Fox Stock, and a contract for a salary of \$500,000 a year as the chairman of an "advisory board" which was to be appointed. They never had a meeting, with the chairman present anyway. The Fox had other assets, some big ones, well tucked away, and, likely as not, died in some manner of possession of them to the last.

Mrs. Fox, an Ever-Present Figure in the Background

Those Tri-Ergon rights were not in the settlement deal, principally because of the determined insistence of Mrs. Fox, an ever present figure in the background from the days of the honeymoon in an \$11 a month apartment in a by-street of Brooklyn. She was the one fact and comfort on which The Fox could and did always depend, with a tenderness and devotion shown no where else in his embattled career. Eve-the-Leo mothered her Fox.

The American Tri-Ergon was a sharp thorn indeed for the interlocked sound pic-

ture interests, with their vast prospects of millions in the re-equipment and licensing of the motion picture industry. That issue went to the courts and Fox won in the first round. There was ill-concealed panic, outside bluster and inside maneuvers. Mr. Fox boasted too much. It was, in those early thirties, a bad day to be talking monopoly. The next decision was against Tri-Ergon. Many an observer has remarked off the record that The Fox talked himself out of a victory.

Emotional Fox Sought Outlet For Internal Pressures

While the Tri-Ergon struggle was still in progress, the emotional Mr. Fox, who had not enjoyed a sympathetic press, sought outlet for his internal pressures. Out in California he made an arrangement with Upton Sinclair for the writing of a book about him. It was reported and not denied at the time that he paid a fee of \$25,000 for that—not an extravagant figure considering the skill and fame of Mr. Sinclair, and his sympathy for a tale which let him have documented jousts with capital.

The book was exciting with material, and dramatic in its presentation. It had a foreword by Floyd Dell forecasting a terrific best seller, and a Congressional investigation. That did not happen. Reviews, if any, were brush-offs. It was a one-sided telling, but a lot of facts were in and between the lines. It was not a pretty picture of American business, from either side. There were devastating highlights and sidelights on some of the best stuffed shirts in the world, and some of the most cunning and voracious foxes.

In the trove of gems of narrative, illustrating some of the naivete of The Fox is an accounting of the time he sought intervention in high places. He said that as a captain of Red Cross fund raising, some years before, he had, for sheer patriotism, juggled the figures of his report so that John D. Rockefeller, Jr.'s team could win top honours, and that Mr. Rockefeller came to suspect it. So came the day he wanted a favour seeking audience with Mr. Rockefeller, in the height of the battle for control of Fox Film. All Mr. Fox wanted was a scrap of paper, addressed to Albert Wiggin of the Chase bank: "Lay off Fox." He did not get it. That Mr. Fox considered lost his war.

Jail Sentence an Unhappy Aftermath to the Story

In an unhappy tangled aftermath Mr. Fox was indicted in Philadelphia on a charge of having bribed a Federal judge in a bankruptcy proceeding there. He made a plea of guilty and was sentenced to serve a year-and-a-day in the Federal prison at Lewisburg, Pa. He entered, sadly handcuffed between two thieves, November 26, 1942, and was released in May, 1943. Mr. Fox was the lone recipient of such attention in this case.

In his active period Mr. Fox acquired a patch of real estate in Sixth Avenue, a nick in the frontage of a corner of the great Rockefeller Center. He declined an offer of

a heavy profit on it, and through the years let stand a tatterdemalion old red brick structure, housing proletarian enterprises. It stands there still a rebuke on the proudly named Avenue of The Americas—presumably still owned by The Fox when he died.

The last years were an inevitable diminuendo for Mr. Fox, administering his still considerable properties, and now and then audibly dreaming new projects of dominance. He knew no peace.

Ticket Price Index Rises

WASHINGTON: Children's admission prices in large cities went up sharply in the first quarter, while adult admission prices rose slightly less abruptly, the Bureau of Labor Statistics reported today.

Each three months the Bureau surveys admission prices in 18 large cities and then weighs the results to indicate price trends in the 34 largest cities.

During the first three months of 1952, BLS said, children's prices rose from 148.3 per cent of the 1935-39 average at the end of 1951 to 152.5 per cent at the end of March. This is the highest figure since March, 1951.

Adult prices, which at the end of December were 176.1 per cent of the base period, went up to 177.1 per cent at the end of March. This, too, was the highest figure since March, 1951, and was the second highest figure on record.

As a result of the increase in both categories, the combined, weighted adult-children's index reached 173.8 per cent at the end of March. This, too, was the second highest figure on record. The high was 175.1 per cent at the end of March, 1951. The December, 1951 figure was 172.4 per cent.

Two First Run Zones Added To Los Angeles District

Paramount has added the zones of Glendale and Pasadena to its first run release district in Greater Los Angeles, according to A. W. Schwalberg, president of the Paramount Distributing Corp. According to Mr. Schwalberg, the increase in population and transportation problems has made this action necessary. This means that the company now will have seven first runs in Los Angeles, to be tried out first with "The Greatest Show on Earth," "Son of Paleface," "Carrie" and "Jumping Jacks."

Disney's Donald Duck Festival

Coinciding with ending of schoolterms, the Walt Disney organization has arranged a "Donald Duck School's Out Festival" in the New York area. One important tie-in is with Macy's, which will carry large ads in the daily press Sunday, June 15, promoting a Donald Duck rubber shoe for children, and urging children and mothers to "See Donald Duck at your neighborhood theatre."

Dismissal of Trust Suits Is Sought

CHICAGO: A ruling by Judge Walter Lindley in the Circuit Court of Appeals upholding the State of Illinois' two-year statute of limitations, has precipitated a number of actions by defendants in film trust suits for dismissal of such actions.

Specifically, attorneys representing Paramount, Loew's, Inc., and RKO Pictures have filed appeals for dismissal with the District Court here in actions taken in behalf of the Alex, Avenue, Bell, California, Homan, White Palace, Norwal, Langley and Savoy theatres—all in Chicago.

The company defendants claimed the suits were filed after the two years permitted by the statute of limitations for cases other than those against persons and personal property (which fall under a five-year limitation) had run out.

The case which the film companies are using as a lever for dismissal is the Shiffman Oil Co. vs. the Texaco Co. Since the RKO consent decree was entered on November 8, 1948, RKO attorneys claim that any suits filed after November 8, 1950, are null and void.

Some film legal experts predict that more than half of the some 60 trust cases pending here will be contested now on statute of limitations grounds.

Bordonaro Awarded \$7,500 In Buffalo Trust Suit

BUFFALO: A Federal Court jury in Buffalo has awarded Bordonaro Bros. Theatres, Inc., \$7,500 damages against two motion picture companies and a theatre-operating corporation.

The plaintiff charged the defendants conspired to withhold first-run films from its Palace theatre in Olean, N. Y., between September 15, 1946, and March, 15, 1948. The period represented the time Bordonaro Bros. and the defendants were engaged in a similar suit, for which Bordonaro Bros. also received damages.

The defendants were RKO Radio Pictures, Inc., Paramount Pictures, Inc. and Warner Bros. Circuit Management Corporation. Attorney Francis T. Anderson of Philadelphia represented the plaintiff and has 10 days in which to appeal the amount of the verdict. Attorneys Frank G. Raichle and Sidney B. Pfeifer were defense counsel. Triple damages of \$161,592 had been sought by the plaintiff.

20th-Fox Decree Is Amended For Kansas City Situation

Twentieth Century-Fox's anti-trust consent decree has been amended to take care of a change in the situation of the Lynwood theatre at Kansas City, Mo. Originally, the decree provided that the theatre, then

MAJORS, NATIONAL CIRCUIT NAMED IN \$4,500,000 SUIT

An anti-trust suit seeking \$4,500,000 damages was filed Monday in Los Angeles District Court by attorney Nick Spanos in behalf of the Vogue Theatre Corp., against the eight major distributors and National Theatres, the exhibition branch of Twentieth Century-Fox.

The complaint, charging violations of the Sherman Act, said that the alleged actions of those named in the suit between 1935 and 1943 caused the Vogue theatre to go out of business in 1943. Specifically, it was charged that in the eight-year period, the companies engaged in "monopolistic" practices, including price fixing in regard to rentals and admission prices, and that the Vogue theatre was forced to dissolve because of inability to obtain proper product.

Named in the suit are: 20th-Fox, Loew's, Inc., Warner Bros., Paramount, Columbia,

Universal, United Artists, RKO Pictures and National Theatres. The plaintiffs are Howard Sheehan of Los Angeles and Ellis J. Arkush and E. J. Arkush, Jr., both of San Francisco. Fox West Coast Theatres, present operator of the Vogue, is a subsidiary of National Theatres.

Mr. Sheehan, brother of the late Winfield Sheehan, who was production chief of the old Fox Film Company, is himself a former vice-president of the Fox West Coast Theatre Corp.

The Vogue suit is similar to the one filed some time ago by Mr. Spanos and other attorneys in behalf of the defunct Brookside Theatre Corp., in Kansas City. The Brookside decision against the defendants has been upheld by the Supreme Court, which ordered the payment of \$1,331,000 in damages to the former operators.

operating as a second run, would have to take a product limitation if a competing independent house could not get enough second run films. Since that time, however, the Lynwood's availability has been moved up making the provision in the decree meaningless. Thus, the company has agreed, and the Statutory Court has issued an order, to amend the decree so that the Lynwood must take a product limitation if a competing independent cannot get films on the same availability as the Lynwood.

Distributors Again Lose In Towne Case Decisions

The defendant distributing companies in the Milwaukee Towne theatre anti-trust suit last week were dealt a double blow by the Chicago District Court. First, they were assessed an additional \$32,875 in attorney's fees for Thomas C. McConnell, Towne counsel for the period of appeal, in addition to the \$75,000 in fees already awarded by the Appellate Court, and their cross-complaint for interpretation of the Towne decree was thrown out with a statement that there are several ways of distributing pictures in Milwaukee without violating the decree. The court added that it did not think forcing the Towne into competitive bidding was one of the ways.

Canada Lee Dies

Canada Lee, 45, noted Negro screen and stage actor whose real name was Leonard Lionel Cornelius Canegata, died of a heart attack in New York May 8. His last film appearance was in "Cry, the Beloved Country" made in South Africa. He was scheduled to leave for Italy this month to start work on another picture. His biggest stage success was in "Native Son" while his picture credits also included "Lifeboat" and "Body and Soul."

New York Trust Action Names Majors, Circuits

A \$1,050,000 trust suit against the eight major distributors, in addition to Randforce Amusement Co. and Metropolitan Playhouses, Inc., was instituted in Federal Court, New York, Tuesday, by the Hopkinson Theatre, Inc., operating the People's theatre, Brooklyn, N. Y. The suit charged that a "conspiracy" existed between 1937 and 1952 to deny the People's theatre first and second-run product, among other allegations. A co-plaintiff to the suit is People's Cinema, Inc., now dissolved, which operated the theatre from 1937 to 1940.

Kansas Students Consider Film Industry Careers

Various phases of the motion picture industry, from script selection to exhibition, were described for students of the Shawnee Mission High School, Mission, Kan., on their "vocation choice day" by Arthur Cole, Paramount representative and president of the Motion Picture Association of Greater Kansas City, and Senn Lawler, of Fox Midwest Theatres. The discussions were supplemented by the showing of several 16mm shorts designed to acquaint students with the career possibilities in the film industry. The films shown included "The Costume Designer," "The Cinematographer," "The Screen Writer" and "The Screen Actor," part of a program of 12 shorts entitled "The Movies and You."

House Turns to Films

The Sombrero Playhouse, legitimate theatre in Phoenix, Ariz., has turned to "art" films. The conversion is by Louis Leithold, whose lease is to January, 1953. He is former assistant manager of the Gramercy, New York.



"Livin' in my house!
Lovin' another man!
Is that what you call bein' honest?
That's just givin' it a nice name!"

NATIONAL ADVERTISING SPREAD OVER FIVE-MONTH PERIOD — April thru August... Full pages to 29,000,000 circulation of Life, Look, Collier's, Time, Newsweek, Cosmopolitan, McCall's, Woman's Home Companion, New Liberty (Canada), Fan Magazines, etc.

JERRY WALD & NORMAN KRASNA PRESENT

BARBARA STANWYCK • PAUL DOUGLAS

ROBERT RYAN • MARILYN MONROE

CLASH BY NIGHT



with J. CARROL NAISH • KEITH ANDES • Produced by HARRIET PARSONS
Directed by FRITZ LANG • Screenplay by ALFRED HAYES • BASED ON THE PLAY BY CLIFFORD ODETS



JERRY WALD SAYS:

GET PUBLIC TO TALKING ABOUT PICTURES AGAIN

Jerry Wald, for many years one of Hollywood's leading producers, who in 1950 formed Wald-Krasna Productions with



Jerry Wald

Norman Krasna, feels strongly about the importance to the industry of star personal appearances across the country, and has written to MOTION PICTURE HERALD to express that feeling in detail.

The vital necessity, if motion pictures are to regain the place they once had as the predominant form of public entertainment, Mr. Wald feels, is the reawakening of excitement in the industry, to get people talking about motion pictures again. Hollywood, says this young and successful producer, must get out from behind the "celluloid curtain" it has drawn about itself, and the big stars must get out and meet their public.

As Mr. Wald sees the problem:

"I feel very keenly about COMPO and the work it has been doing. COMPO, I feel, has been running interference for the entire motion picture industry in a great drive to revive national excitement in motion pictures and stars.

"I think it's high time the picture business put their first-string backfield — the top echelon of stars—into the game to take advantage of the downfield blocking COMPO has been providing. I think COMPO's announced purposes for their 1952 program have skirted the real function of this organization. To my mind, the number one purpose of COMPO is to get people to talking about motion pictures again.

Sees Lack of Excitement

"There is a lack of excitement in the motion picture industry, a lack of enthusiasm that constitutes the greatest threat to the welfare of this great business, greater than any threat that can be posed by any outside influences or any other entertainment medium. The people of the world have stopped talking about pictures, as a direct result of this lack of excitement within and concerning the motion picture business. There is a simple reason for this.

"Hollywood has drawn a 'Celluloid Curtain' around itself, carefully screening off the stars and the movie-makers from the public. The big stars are too busy to go out and meet the public. Their time is divided between Hollywood, New York and Palm Springs, where their appearances are so usual they excite no attention at all. It

wasn't so in the 'old days' when Douglas Fairbanks, Clara Bow and the other top stars would make barnstorming tours of the country as often as possible.

"They had the idea, and rightfully so, that by giving their time to these tours, they were building and solidifying their careers. Today, the top stars feel their responsibility toward a motion picture is completed the day the director calls 'cut!' for the last time.

Asks More Stars to Tour

"For the sake of their careers, every star should be willing to devote at least two weeks of his time for personal appearances on every picture he or she makes. By this I don't mean personal appearances in the Stork Club or '21.' That won't sell a single ticket. I mean plain, old-fashioned barnstorming tours, hitting key cities, small towns, whistle-stops and crossroads.

"The people of America are anxious to meet the top stars. Many of the leading stars of the current decade have never made any attempt to meet their public. They are guilty of sinful neglect of their industry and their careers. It is amazing how few of the top stars have cooperated with COMPO by offering to take to the road on COMPO tours. It is amazing how few stars are willing to sacrifice two weeks of their time to insure the success of one of their films.

"I have long held the belief that a good deal is one where everyone concerned benefits. This rule certainly applies to tours like the ones planned by COMPO and something must be done to make the stars realize it. Somehow, the artificial barriers erected around the top stars by their agents, managers, press agents and even the studios themselves must be broken down. The old magic once exerted by the big stars must be recreated and this can be done only if the stars, themselves, will break through the Celluloid Curtain and meet the public once more. . . .

Seeks Help of COMPO

"COMPO must follow the same philosophy—concentrate on getting the big names to hit the road. Only in this manner can we replace the current indifference on the part of the customers with excitement and interest."

Mr. Wald points out as an example his procedure with "Clash By Night," which his company has made for RKO release. He cites the public interest in new faces, such as Marilyn Monroe and Keith Andes, but says the concentration to sell tickets will be on the planned appearances, of Barbara Stanwyck, in a 10-city tour, in addition to Paul Douglas, Harriet Parsons, producer, and Fritz Lang, director.

Set \$500,000 To Promote "Kangaroo"

"Kangaroo," 20th Century-Fox's production in color by Technicolor, will get a \$500,000 advertising and exploitation campaign equal in size and caliber to those for "David and Bathsheba," "The Black Rose" and "The Prince of Foxes," the company announced this week. The first phase of the drive started immediately in connection with the picture's world premiere at the Roxy in New York May 16.

To insure maximum effect throughout the nation, the following six-point program is being followed:

1. National billboard advertising, featuring action posters designed by Herman Giesen.
2. Twenty-one day teaser campaign, beginning immediately in key cities throughout the country.
3. Special television advertising, including two trailers of 1½ minutes.
4. Radio spots, to be used in all areas where television is unavailable.
5. Special snipe campaign, utilizing the same art work featured in the 24-sheets.
6. Co-op advertising, with the largest sum ever set aside for cooperative advertising made available for "Kangaroo."

The current drive is an extension of the year-long campaign which has been under way since the planning of the "Miss Kangaroo" contest in Australia and the subsequent tour of the United States late last year of Loretta North and her pet marsupial. Prior to its national release June 11, the film also will begin early engagements at the Carib, Miracle and Miami in Miami, May 28; the Indiana in Indianapolis May 29, concurrent with the auto racing classic; the Fox in Philadelphia, May 29, and the Hippodrome in Cleveland, May 30.

Fox, San Francisco, Sets Films and Vaudeville

The Fox theatre, San Francisco, on May 28, will present stage shows with its films. Herman Kersken, managing director, has returned from New York, where he booked entertainers. He also will visit Los Angeles for this purpose. Of the new policy, Charles P. Skouras, Fox West Coast circuit president, had this to say: "The Fox will be affording its patrons the type of stage and screen entertainment previously limited to New York and Chicago."

"Life" Reports on Tent 23

The work of the Variety Club of New England, Tent 23, for the Children's Cancer Research Foundation and Jimmy Fund building in Boston was the subject of a feature story in *Life Magazine* April 5. William S. Foster, the tent's executive director, reported that last year more than 700 theatres participated in the Jimmy Fund.

Allied Group Names Board

COLORADO SPRINGS: Discussion of general industry topics with a question and answer period occupied delegates on the second and final day here last week of the Allied Rocky Mountain Independent Theatres convention.

Abram F. Myers, Allied States general counsel, told the theatre owners concerning the arbitration plan that while Allied would still fight for an all-inclusive arbitration, it might be well to go along with the best that could be gotten and hope the plan works out. He said that one condition of reduced clearance judgments should be that a print must be made available at the proper time. He also discussed the new ASCAP plan to tax theatres on music not on film.

Other speakers during the day included George Murphy, MGM star, and Abe Berenson. The meeting was brought to a close with the election of the following to the board of directors: Colorado, John Wolfberg, Neal Beezley, Joe Ashby, Mrs. Mary Lind McFarland, James Peterson, John Roberts, Gus Ibold, Fred Hall, Lloyd Greve, Elden Menagh, Fred Anderson, Robert Smith, J. K. Powell; Nebraska, Mrs. Marie Goodhand, Dorrance Schmidt, Robert Kehr, Dr. F. E. Rider; Wyoming, Lloyd Kerby, Fred Curtis; New Mexico, Burle Lingle, John C. Wood.

Montague Will Answer Exhibitor Questions

Showmen of the Philadelphia area, responding May 20 to an open meeting on grievances sponsored by Allied of Eastern Pennsylvania, will have as a guest A. Montague, general sales manager of Columbia Pictures, Sidney Samuelson, president of the unit, has told members in a bulletin. A similar meeting occurred last year, with Al Lichtman of 20th-Fox as guest speaker.

Siegel SPG President

Sol Siegel last week succeeded William Perlberg as president of the Screen Producers Guild, Hollywood. Other new officers are Arthur Hornblow, Jr., first vice-president; Sol Lesser, second; Pandro Ber- man, third; Carey Wilson, secretary; Buddy Adler, treasurer; Walter M. Mirisch assistant treasurer.

Goldwyn, Skouras Chairmen

Honorary chairmen for the 53rd anniversary of the National Jewish Hospital, Denver, are Samuel Goldwyn and Spyros Skouras. The hospital will mark its anniversary May 28, with dinner in the Hotel Waldorf-Astoria, New York, to Walter Hoving, president of Bonwit Teller, department store.

Chicago Tax Receipts Decline

Amusement tax collections from Chicago theatres for March were \$85,815, about four per cent less than last year.

People in The News

CECIL B. DEMILLE was to be honored Tuesday evening with an award for distinguished service in the field of motion pictures, by the Volunteers of America at the 56th annual Grand Field Council in the Biltmore Hotel, New York. Since Mr. DeMille is on a speaking tour, the award was to be accepted by **HENRY WILCOXON**, his associate producer.

EDMUND GRAINGER, RKO producer, has accepted an invitation to address a convention of the Robb and Rowley circuit managers in Dallas, Texas, June 12.

ALFRED E. DAFF, vice-president and director of world sales of Universal, has been elected to the board of directors, according to **NATE J. BLUMBERG**, president.

HERBERT WILCOX, British producer, and his wife, actress **ANNA NEAGLE**, were scheduled to arrive this week in New York aboard the *Queen Mary* to set up deals for the U. S. distribution of their latest films, "Lady With A Lamp," "Derby Day" and "Trent's Last Case."

WILLIAM J. GERMAN has resigned as a member of the board of directors of Universal because of pressure of personal business.

BILLY WILDER, producer-director of Paramount's "Stalag 17" was scheduled to arrive in New York this week en route to Europe. He will be accompanied overseas by **MRS. WILDER**.

WILLIAM KURTZ has been appointed general manager in charge of booking, buying and theatre operations, according to **I. E. LOPERT**, president of Lopert Theatres.

MARTIN MAXWELL of the Associated Broadcasting Co., Ltd., in Toronto, has been elected president of the Musical Protective Society of Canada.

PHIL WILLIAMS, formerly theatrical sales manager of the March of Time, has joined the Twentieth Century-Fox home office short subjects sales department and will work with **PETER G. LEVATHES**, head of the department, it was announced this week by **AL LICHTMAN**, director of distribution.

GEORGE WALDMAN, veteran sales executive, has resigned as United Artists sales manager in upstate New York and New Jersey, according to **WILLIAM HEINEMAN**, distribution vice-president.

NAT WOLF, Warner Ohio zone manager since 1932, has resigned, effective June 1. He and **MRS. WOLF** plan to visit their son, **LT. DONALD WOLF**, serving with the Army in Germany.

REV. PATRICK J. MASTERSON, executive secretary of the National Legion of Decency, has been elevated to the rank of Very Reverend Monsignor by **POPE PIUS**, **FRANCIS CARDINAL SPELLMAN**, Archbishop of New York, has announced.

HENRY WEINER, manager of United Artists branch office in Cuba for the last 31 years, has requested relief from active management effective June 1. **ARNOLD M. PICKER**, vice-president in charge of foreign distribution, announced that the request had been granted with the proviso that, starting September 1, Mr. Weiner would continue his services as special consultant. **JOSE DEL AMO**, formerly assistant manager in Cuba, has been appointed acting manager.

THOMAS J. HARGRAVE, president of the Eastman Kodak Company, has been named winner of the 1952 award from Rochester Rotarians, for his "outstanding contribution" to the Rochester community. He was to receive the award at a Rotary luncheon this week.

Broidy Comes East for Company Discussions

Steve Broidy, Monogram-Allied Artists president, arrived in New York this week from Hollywood for conferences with other company executives, including **Norton V. Ritchey**, president of Monogram International, with whom discussion will center around foreign production and distribution plans. He also has met with **Maurice Goldstein**, distribution vice-president, and **Edward Morey**, operations vice-president. While in the east, Mr. Broidy will participate in a conference called for May 29 by Defense Secretary **Robert S. Lovett**, of leaders of various industries on current defense problems. Before returning to the

west coast he will attend the June 9-11 public relations conference in Dallas of the Texas Council of Motion Picture Organizations.

Monogram-Allied Artists Aim at the Drive-Ins

This week, 72 per cent of the drive-in theatres of the country had pledged playing of a Monogram or Allied Artists production during the week of May 24-30. **Morey Goldstein**, vice-president and general sales manager, announced in Hollywood Monday. He expects 85 per cent of them will play the companies' pictures during that week, which has been designated National Monogram Drive-In Week.



Loaded with gay gobs



GOBS

with
ROBERT HUTTON · CATHY DOWNS · GORDON

Written by **ARTHUR T. HORMAN** · Associate Producer **SIDNEY PICKER** · Directed by **R. C.**

***Direct from 4 years of success at the Palladium
Antwerp; Copenhagen**



In gorgeous gals!

...AND AIMED RIGHT AT

YOUR BOX OFFICE!

*Introducing the
internationally famous
comedy team

**GEORGE and BERT
BERNARD**

Now in their first American Motion Picture

LAFFINEST HIT OF THE YEAR!

and **GALS**

ON JONES · FLORENCE MARLY · LEON BELASCO

SPRINGSTEEN · **A REPUBLIC PICTURE**

Republic Pictures Corporation
Herbert J. Yates, President

um; London; Lido, Paris; Moulin Rouge, Geneva;
agen; Oslo; Milan.



LONDON FILMS SELLS STUDIO

Follows Two Other Similar Sales, Shocks British; Seen Practical Move

by PETER BURNUP

LONDON: The sale of London Films' Isleworth studios has stunned well-informed observers here, despite the fact that the sale is the third recent deal of this type. ABPC's Welwyn property has been acquired by a tobacco concern and Warners' Teddington went to an aircraft company.

It has been known that approaches had been made to the J. Arthur Rank Organization for the sale of the noted but long-inactive Denham plant, but as far as Isleworth was concerned, the negotiations were a tightly-kept secret. The Rank organization has already disposed of its Shepherd's Bush studio to the British Broadcasting Corp., for use as a television center.

Called Catastrophic

In the eyes of groups like the Association of Cine and Allied Technicians, the shrinkage of production potential since 1945 is catastrophic. But in the opinion of other qualified persons, what is taking place is considered as a rational process reflecting the practical capacity of production here.

The entertainment tax bill was adroitly thrown back by the Treasury when Financial Secretary John Boyd-Carpenter told the House of Commons that the Government could not accept Tom O'Brien's amendment to the Finance Bill. However, he added that the Treasury "will gladly consider in complete goodwill any detailed scheme or proposals that those responsible for this industry care to submit to us."

What this means is that the door is left open for tax remission up to a given ceiling, with £500,000 mentioned as the possible ceiling. (MOTION PICTURE HERALD forecast April 19 that, "It is considered more than likely that the Chancellor, having postulated the aggregate amount he wants out of the box office, will give enabling powers to the Customs and Excise authorities to fix the scale.")

The only opportunity remaining for an amendment to the Finance Bill will arise during the report stage.

Reels Popular on TV

Newsreels are the most popular television programs, the BBC audience research department has revealed, thus according an oblique nod of tribute to the film industry. Reporting on a survey made of set owners, BBC reported that the least liked of TV programs is opera. Some 57,000 families representing 180,000 viewers responded. The survey was made among families who had acquired sets in 1951.

Newsreels were popular with 98 per cent of the new "television families," the survey showed; opera by 29. Starting June 2, the BBC has scheduled a fresh newsreel every evening—five per week—with the series summarized on Sundays.

Screening of the Russian film "The Fall of Berlin" at the New Gallery has provoked much comment and querying as to: Why did the censor pass it?

The film admittedly has several technical merits, being made by the noted Soviet director Chiavrelli in 1949 in Agfacolor. The scenes of the Berlin fighting are certainly imposing, it is full of celebrities in excellent make-up. Stalin and his Politburo appear from time to time, Hitler and his entourage are caricatured in a sort of Devil's Dance in the death bunker, there's a peevish, ill-tempered Churchill and an ineffective Roosevelt at Yalta.

(Churchill is said to have laughed uproariously when the film was screened for him at his country home).

The film was also shown to Members of Parliament at Westminster Hall, while the opening of the New Gallery was attended by the Soviet Ambassador, members of the diplomatic corps, prominent business people and the press. The end of the picture was greeted by mingled cheers and booing. Business for "The Fall of Berlin"—which depicts the Russians as having stood practically alone—is "magnificent."

Fayette Allport of the Motion Picture Association of America has flown to Paris for consultations with Eric Johnston, MPAA president, prior to the opening of new agreement talks here, for which no dates have been fixed as yet. Apparently the British film interests are waiting for an approach by the MPAA.

Meanwhile, the Employees' Council has issued another statement criticizing the sale of studios as a crippling blow to British production. Demanded is a revision of the film agreement to limit the number of U.S. imports; decrease permitted uses and limit volume of remittances, and increase screen time of British product.

Balaban Gives Truman Television Film Record

Barney Balaban, Paramount Pictures president, has given President Truman a 50-minute 35mm film recording of the President's personally-conducted television tour of the White House. Using its theatre television film recording system in the Paramount home office in New York, the company filmed the television tour May 3, and then presented a copy to the President so he could see himself through the eyes of the television audience.

Rank Talks To Rackmil

LONDON: J. Arthur Rank conferred last weekend here with Milton Rackmil, Decca Records president, over the proposed merger of Universal Pictures and Decca. Mr. Rackmil now owns the controlling interest in Universal and Mr. Rank, formerly Universal's largest stockholder, now has a secondary position to Mr. Rackmil.

Also attending the meeting were Al Daff, Universal's distribution vice-president, and John Davis, Mr. Rank's chief aide. Mr. Rank's attitude to the merger is understood to be important in view of the fact that his British distribution agreement with Universal has seven years to run and the Rank theatres furnish the major revenue here for such pictures.

This was the first meeting of Mr. Rank and Mr. Rackmil, the latter planning to return to the U.S. on the *Queen Elizabeth* this week. It has also been reported that Mr. Daff, who has flown back to the U. S., took with him a suggested basis for a deal for the consideration of Nate J. Blumberg, Universal's president.

Mr. Rank currently owns 134,375 shares of Universal stock and well-informed sources say that it is entirely likely that he would agree to the merger based on a sale of his stock for well over the market price. Decca paid \$15 per share for its Universal holdings. London reports are that Mr. Rank would not sell his stock for less than \$20 per share.

C. B. DeMille to Talk at Presbyterian Film Program

"And Now Tomorrow," a film portraying the 150-year history of Presbyterian missions work in the United States, will have its premiere showing at Carnegie Hall in New York May 23 in connection with the 164th general assembly of the Presbyterian Church. The release of the film, which will have 150 simultaneous premieres throughout the country, has been timed to coincide with the 150th anniversary of the National Missions Board. Featured in the Carnegie Hall program will be a talk by Cecil B. DeMille on "The Motion Picture as an Effective Way of Sharing Our Faith." The film was produced by Westminster Productions in Hollywood and directed by William H. Watson from a screenplay by Malcolm Stuart Boylan and a story by Luther M. Dimmitt.

UA Will Have Four For June Release

United Artists, in addition to its two high grossing reissues, "Red River" and "Tulsa," to be released as a dual bill June 6, during the month of June will put into general release the quality film, "Tales of Hoffman." That will be released June 13. The company will round out the month with "Confidence Girl" on June 20. This is a Fanwill Productions picture from William Shapiro, produced and directed by Andrew Stone.

The Hollywood Scene

They Want Action and Kress Can Supply It

by WILLIAM R. WEAVER
Hollywood Editor



Harold F. Kress

Born in Culver City, reared in Hollywood, educated at U.C.L.A. and identified with the MGM studios for 20 years now, man and boy, Harold F. Kress, director, has been about as closely associated with the motion picture throughout his 39 years as anybody in these parts. But not closely enough to suit him. So, evenings and weekends, he goes to picture shows, averaging a little better than twice weekly, and sees pictures the way they're made to be seen. He stays out of projection rooms resolutely, save to the extent that his profession itself arbitrarily requires, in the conviction that neither a picture nor its viewers get a fair deal at a private screening. (He remarks, incidentally, that the same set of limitations that prevails in projection rooms applies to home television and forever disqualifies it for successful competition with the motion picture theatre.)

It is no secret to Mr. Kress, as it quite probably is to many of his fellow craftsmen

who aren't such avid theatre-goers, that today's picture audience is made up, in overwhelming proportion, of young people. Whether it's taxes or television or both that's keeping the oldsters home, he says, is beside the point. And the point is that, since the audience is predominantly young, the correct thing to do is to make pictures that young people like.

He says they like best just now the subjects that have action, movement, risk and adventure, a reasonable amount of romance but a minimum of problem study. His next picture is to be "Apache Trail," a straight line story about Indians and pioneers, with plenty of action and human interest but with no problems beyond those of plot.

Had Distinguished Record As a Film Editor

Mr. Kress, whose last two contributions to your screens were "The Painted Hills" and "No Questions Asked," came to direction after an extended period of distinguished achievement as a film editor (on such greats as "Mrs. Miniver," "Mme. Curie," "The Yearling") which, on four occasions, won him Academy nominations. He believes correct direction and proper editing, together, can go far toward expediting the progress of new talent, and he figures there never was a more appropriate time for developing new talent than this same young-dominated era. "Apache Trail," which stars Gilbert Roland and is produced

by Hayes Goetz, will have four fast-rising young players in the supporting cast.

"Apache Trail" is the third picture on the production agenda of the new unit headed by Charles Schnee which is to turn out 14 features annually for MGM. The producers and directors comprising the unit are somewhat jokingly but fairly actively referred to around town as "The Sons of the Pioneers," their average age being something between 30 and 40, which is young in this league. In a studio address to visiting exhibitors last week Dore Schary, studio production head, acknowledged and welcomed the appellation as an expression of respect. Mr. Kress is one among them who, if sincerity and application run to form, will not let him down.

Four Pictures Started

Four pictures were started during the week, and six others completed, to bring the shooting level to 30.

John Wayne, Number One Money-Making Star of the past two annual *HERALD-FAME* polls, went before the cameras in Honolulu in "Jim McLain," which he and Robert Fellows are co-producing for Warner release. Nancy Olson, Jim Arness, Gordon Jones and Veda Ann Borg are in the cast, which Edward Ludwig is directing.

RKO studio got back into production, with Robert Sparks starting "Beautiful But Dangerous," directed by Lloyd Bacon, with Jean Simmons, Robert Mitchum and Arthur Hunnicutt in the cast.

"Something for the Birds" was placed in production by Samuel G. Engel for 20th-Fox, with Robert Wise directing Patricia Neal, Victor Mature and Edmund Gwenn.

Walter Mirisch, Monogram executive producer, started "Flat Top," Cinecolor, with Sterling Hayden and Richard Carlson topping a cast directed by Lesley Selander.

THIS WEEK IN PRODUCTION:

STARTED (4)

MONOGRAM

Flat Top (Cinecolor)

RKO RADIO

Beautiful But Dangerous

20TH CENTURY-FOX

Something for the Birds

WARNER BROS.

Jim McLain (Honolulu)

FINISHED (6)

COLUMBIA

The Outlanders (Scott-Brown Prod.—Technicolor)

MONOGRAM

The Mavericks Army Bound

20TH CENTURY-FOX

My Wife's Best Friend

Monkey Business (formerly "Darling I Am Growing Younger")

City Beneath the Sea (Technicolor)

SHOOTING (26)

COLUMBIA

Jack McCall, Desperado

INDEPENDENT

Panic Stricken (Thor Prod.—20th Fox release)

Lady in the Fog Intercontinental (Films—London—Lippert release)

MGM

Time Bomb (England)
Tribute to a Bad Man
Sky Full of Moon (Las Vegas)
Rogue's March
Prisoner of Zenda (Technicolor)
Plymouth Adventure (Technicolor)
Lili (Technicolor)
Everything I Have Is Yours

PARAMOUNT

Road to Bali (Technicolor)

REPUBLIC

Thunderbirds
Gun Hand

RKO RADIO

Hans Christian Andersen (Goldwyn Prod.—Technicolor)

20TH CENTURY-FOX

Bloodhounds of Broadway (Technicolor)
Tonight We Sing (Technicolor)
Stars and Stripes Forever (Technicolor)
Pony Soldier (Technicolor)

UNIVERSAL-INT'L

Magic Lady
Gun Hand (Technicolor)
Willie and Joe Back at the Front
Bonzo Goes to College

WARNER BROS.

The Desert Song (Technicolor)
Springfield Rifle (WarnerColor)
The Iron Mistress (Technicolor)
April in Paris (Technicolor)

Cinecolor to Raise Capital Of \$450,000

WASHINGTON: Cinecolor Corporation has outlined to the Securities and Exchange Commission a plan for raising about \$450,000 of new capital through the sale of debentures.

Of the proceeds, \$40,000 would be used to acquire voting control of Cinecolor (G.B.) Limited, and the balance would be used for working capital.

The company filed a registration statement seeking registration of \$452,350 of five-year five per cent subordinated sinking fund debentures. The debentures, which have common stock purchase warrants attached, are due May 1, 1957.

The new debentures are to be offered at 100 per cent of principal amount to common stockholders at the rate of \$1 of principal amount of debentures for each two shares of common held on the record date, to be announced later. A warrant to purchase, at a cash price of \$1 per share, one share of common stock for each \$1 principal amount of the debentures is to be attached to each debenture, and will be issued with the debenture without the payment of additional consideration.

The registration revealed that Cinecolor had recently entered into an agreement giving it the right to acquire control of the British Cinecolor firm by purchase of £50,000 (\$140,000) of debentures of the British firm. Cinecolor said it would use \$140,000 from the proceeds of its planned debenture sale to acquire the debentures of the British firm.

The other \$312,350 from the sale of the American debentures would be added to the working capital of the American firm.

Cinecolor said that in connection with its loan to the English company, it had obtained the right to obtain voting control without increasing its equity in Cinecolor, Ltd. It now owns 26 per cent of the common or equity stock of the British firm.

Drive-In Fights Newspaper Advertisement Rejection

A newspaper may refuse to accept advertising, Judge David S. Porter ruled in Common Pleas Court, Urbana, O., in the case of the Skyhigh Drive-In Theatre against the *Urbana Daily Citizen*. He said: "A newspaper is not a business affected with the public interest in a manner similar to a utility organization," and he admitted the refusal of the paper to accept advertising was not based upon its text but upon the effect it would have upon competing theatres. The drive-in contends its advertising was refused because it competes with two established theatres and a drive-in. It claims the newspaper acted in restraint of trade. It will appeal to the Supreme Court if necessary, it added.

FORD DOES IT AGAIN WITH "QUIET MAN"

John Ford, who has been making film news for the last 20 years, with peaks for the Academy Award winners "The Informer" in 1935 and "Stagecoach" in 1939, has done it again in "The Quiet Man." Starring John Wayne, Maureen O'Hara, Barry Fitzgerald and Victor McLaglen, the production has the touch of originality which has marked all of the producer-director's work, although it is entirely different in mood and manner from anything he has previously done. The film, reviewed on page 1365 of the *Product Digest* in this issue of the *Herald*, will open in August backed by one of the largest advertising and promotion campaigns in the history of Republic Pictures, its distributor. Scheduled are full color ads in *Look Magazine* and the *Sunday newspaper supplement Pictorial Review*, with the latter keyed to openings in major cities. In addition there will be radio spot announcements, television trailers and special theatre trailers available for theatre use.—J. D. I.

RCA Reports \$7,076,520 Net For First Quarter

Radio Corporation of America and its domestic subsidiaries this week reported a consolidated net profit of \$7,076,520 for the first quarter of 1952, which compares with a net of \$11,901,542 for the same period in 1951. Gross income for 1951 from all sources was \$598,955,000.

After providing for preferred dividends, earnings per common share for the quarter were 45 cents compared with 80 cents per share for the first quarter of 1951. Gross income before taxes for the first three months of 1952 amounted to \$163,871,331.

In his report to the stockholders, David Sarnoff, RCA board chairman, said RCA was affected by a decline in TV set sales during the first quarter of 1952. He also said RCA was working on an experimental program to provide for conversion of RCA theatre television equipment to color and disclosed television had accounted for a 48 per cent increase in the sales of the National Broadcasting Co.

New Mexico Theatre Men Elect Ribble President

Tom Ribble, Albuquerque theatre owner, has been elected president of the New Mexico Theatre Association to replace George Tucker who resigned. At the same time, Frank Peloso, Duke City theatre owner, was elected to the board of directors to replace Mr. Ribble. The group will hold its annual convention June 17-18 at the La Fonda Hotel with Nathan Greer, Santa Fe theatre operator, in charge of arrangements. Marlin Butler, secretary of the organization, was named by the board to represent the group on the Theatre Owners of America national arbitration committee.

8 Theatres, 7 Drive-ins For Canada

TORONTO: With the coming of spring there have been eight theatres in various parts of Canada for which permits have been issued, work has begun on or have been opened. In addition, seven drive-ins are in various stages of work and openings are expected shortly.

M. S. Kucey has opened his 550-seat Palace in Edmonton, and A. O. Prevost expects to complete the Melody in Val Laflamme, Que., shortly. It will serve the district, which is primarily a mining one. A permit to construct a theatre in Dryden, Ont., has been issued to Mike Schwetz and he plans to erect a 300-seat, \$70,000 quonset-type house, to be named the Central. Recently Plaza Theatres, Ltd., announced it would also build a theatre in the community. J. Hyglas Gagnon, owner of the only theatre in Roberval, Que., is planning a second.

Work is under way to convert C. E. Pepper's Rainbow theatre in Alert Bay, B. C., from a 16 to a 35mm house. John Lavoie, who operates several Quebec theatres has opened the Alouette in St. Zenon. It's a laminated structure from Perkins Electric and is complete with projection, sound and seats. The Fox, South River, Ont., a 350-seat house, has been opened by Pete Sorok of Toronto, who acquired it from Douglas Wark. Formerly a 16mm situation operated by Harry Painter, who initiated construction of it as 35mm but transferred it to Mr. Wark, the house was equipped by Perkins Electric and will be booked by National Theatres.

Toronto Theatre Reports Profit for Year 1951

TORONTO: Theatre Properties (Hamilton) Limited showed a surplus from all sources in 1951 of \$1,495,911 in its annual report for 1951. The company showed a profit of \$101,234 from the operation of theatres before the sale of its theatre properties. Income from investments was \$25,885. Its net profit for the 52 weeks ended December 29, 1951, was \$68,616, while the surplus earned from theatre operations and investments was \$318,355. The company showed a gain on sale of its theatre properties of \$1,122,463, while the 1951 income tax on depreciation was set at \$13,523. The company's balance sheet showed total assets at \$1,583,660.

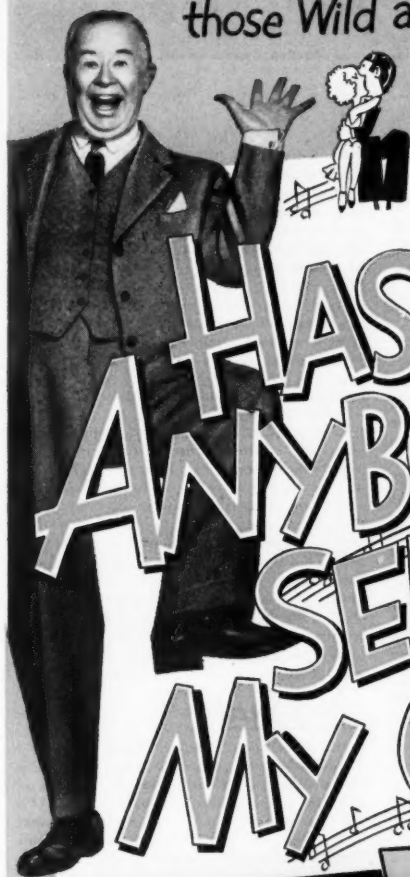
Canadian Producers Protest

Canadian producers and laboratories are protesting to their Government against the continued ability of American non-theatrical technicians to cross into Canada with their own equipment, tax free. Canadian concerns pay equipment taxes and are also penalized when attempting to work in the United States, they assert.

LIVE AGAIN... LAUGH AGAIN... LOVE AGAIN...

those Wild and Wonderful Days of

FLAMING YOUTH!



...when this Sheba and her Sheik turned a town topsy-turvy with the mad fads, hot jazz of the

ROARING TWENTIES!

HAS ANYBODY SEEN MY GAL



COLOR BY
TECHNICOLOR

Starring
Piper LAURIE
Rock HUDSON
Charles COBURN
Gigi PERREAU



And how you'll cheer
the Dozen SONGS you'll hear

"FIVE FOOT TWO, EYES OF BLUE" - "TIGER RAG"
"WHEN THE RED, RED ROBIN
COMES BOB, BOB, BOBBIN' ALONG"
"GIMME A LITTLE KISS, WILL YA, HUH?"
"IT AIN'T GONNA RAIN NO MORE"



with **LYNN BARI** • **WILLIAM REYNOLDS** • DIRECTED BY **DOUGLAS SIRK**

WRITTEN FOR THE SCREEN BY **JOSEPH HOFFMAN** • PRODUCED BY **TED RICHMOND** • A UNIVERSAL-INTERNATIONAL PICTURE

Soon from **U-I**...The Best Friend your Box-Office ever had!

The National Spotlight

ALBANY

Bill Hanley, former Columbia head booker, is now filling a similar position with RKO. . . . Salesman Howard Goldstein doubled as top date setter for RKO after Woodrow Campbell resigned. Margaret Buckley continues as assistant booker. . . . Clifford Swick, manager of Lamont's Vail Mills drive-in, has been building a "Toonerville trolley" ride. The Riverview, Lamont drive-in at Rotterdam, features free rides on a remodeled fire truck. The 9-W, Walter Reade drive-in at Kingston, offers free pony rides. . . . Movietime U. S. A. officials here received a letter from the Schenectady County Chapter, American Cancer Society, stating it would be "forever grateful" for the assistance which Greer Garson, Audrey Totter, Victor Jory, Don Taylor, Archie Mayo and Sam Marx recently gave in launching the "Lights On" campaign.

ATLANTA

On the row booking were Carl Carter, Ritz theatre, Jacksonville, Fla.; Col. T. E. Orr, Albertsville, Ala.; O. C. Lam and Walter Griswold, Lam Amusement Co., Rome, Ga.; Ebb Duncan, Duncan theatre in Georgia; Carl Floyd, Floyd theatres in Florida; Sidney Laird and L. J. Duncan, West Point Amusement Co., West Point, Ga. . . . Fred Dodson, branch manager of 20th-Fox, is in the hospital for a checkup. . . . Nelson Towler, southern district manager, Lippert Productions, checked in at his office after visiting their Memphis branch. . . . Booker Joe Murphy of Universal back at his desk after a sick spell. . . . Bert Sereve, southern district manager Manley Popcorn Co., is much better after a heart attack. . . . The Lane theatre, Cordele, Ga., has reopened. . . . Hardy Butler will open and manage the new Forrest drive-in at Lakewood. . . . Flemming J. Moates, for the past several years manager of the Ritz theatre, De Funiak Springs, Fla., has resigned to take over a theatre in Headland, Ala. He will be replaced by Jack Rudd. . . . The Claghton, of Miami, Fla., has taken over the Roxy, St. Petersburg, Fla.

BALTIMORE

Matt Saunders, manager of Loew's Poli theatre in Bridgeport, Conn., escorting *Bridgeport Post* newboys to the nation's capital, stopped off to say hello. . . . A new drive-in in Crystal Park, Cumberland is expected to open around May 30 with Edgar Growden as part-owner-manager. The theatre will be operated by the Crystal Theatre Corp. . . . Mayfair and Howard theatres were robbed. . . . Adam Goetz, Hippodrome manager has moved to the Town theatre while the Hippodrome is undergoing repairs caused by a small fire. . . . Allied Motion Picture Theatres Owners of Maryland received a report on the convention in Colorado Springs from Leon Back, president. . . . Montebello

school children are being shown the inner workings of the Northwood theatre by manager John Wyatt, as part of their studies on Edison this year. . . . Durkee's Linwood theatre has closed. . . . Walter Gettinger's enthusiasm at being a new father was shown on the marquee of the Howard theatre this week when he announced "It's A Boy" on his marquee front. . . . Loew's Valencia theatre is scheduled to close. . . . Phil Isaacs, Paramount branch manager in town. . . . William Brown, Hippodrome assistant, has resigned.

BOSTON

Norman Zalkind, owner of the Strand, Fall River, has been recalled to active duty in the Navy. He is an officer with the rank of senior lieutenant. Herman Duquette will handle affairs at the Strand while Mr. Zalkind is on duty. . . . Bruce Glassman, son of Norman Glassman, president of Independent Exhibitors Inc. was married to Maxine Jacobson of Worcester. . . . Columbia's Abe Montague came on from the West Coast to attend the funeral of his sister, Mrs. Bessie Friedman of Melrose. . . . Universal's publicist John McGrail welcomed Major General Frank S. Ross, who was technical director for "Red Ball Express," which opened at the Keith Memorial. . . . The two official depots for copper drippings for the Government, Capitol Theatre Supply and Joe Cifre, Inc., have reported a record month of April in returns of the valuable and much-needed material. There are still several theatres in this area not accounted for. . . . Thelma Latchis, daughter of the Spero Latchis of the Latchis circuit, Brattleboro, Vt., has become engaged to Dr. James Carvelas of Youngstown, Ohio.

BUFFALO

Walter Mieth, former assistant house manager at Shea's Buffalo, and now with Sports

WHEN AND WHERE

- May 19-21:** Annual convention, Independent Theatre Owners of Ohio, Hotel Hollenden, Cleveland, O.
- May 19-21:** Convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock, Ark.
- May 28, 29:** Annual convention, Kentucky Association of Theatre Owners, Brown Hotel, Louisville, Ky.
- June 4, 5:** Annual meeting, Tennessee Theatre Owners Association, Nashville, Tenn.
- June 9-11:** Texas COMPO, public relations conference, Hotel Adolphus, Dallas, Texas.
- June 17, 18:** Annual convention, New Mexico Theatre Association, La Fonda Hotel, Santa Fe, New Mexico.

Service of Buffalo, reports that his company's concession booths in drive-ins in his territory is up 50 per cent over last year, and that all the outdoor houses report improved business this season. . . . Jerry Fowler, manager of the Geneva theatre in the town of the same name, believes in getting things underway early. He has already lined up local merchants to sponsor a back-to-school show in September. . . . The Rexy theatre in Rochester now is showing current releases as soon as available for community theatre screening, offering double feature shows every Sunday, Tuesday and Friday. . . . Members of Tent No. 7, Variety club, staged a Mother's Day party in the club headquarters, including a dinner and a "sneak preview." . . . The bus strike in Rochester is hurting theatre business there, especially in the downtown first runs. . . . Members of Local 907, International Union of Operating Engineers, including engineers employed in all the theatres in town, held their first annual ball. . . . Buffalo theatres aided the local Spring Clean-Up drive by using trailers, which were distributed by Jack Chinell and Sara Weil of RKO. . . . June Pollard has resigned as assistant booker at Columbia exchange. . . . Albert Pacitti, artist at Loew's theatre in Syracuse, will marry Sylvia Viola on May 30 in New York City.

CINCINNATI

The Cincinnati Variety Club, Tent No. 3 was to hold a Latin-American party in the club quarters Saturday night, May 17, sponsored by wives of the local barkers. . . . The club membership has voted to sponsor an additional charity, namely, the Hamilton County Council for Retarded Children. . . . Eugene Tunick, who recently took over distribution of the Souvaine Selective Pictures for Cincinnati, Cleveland, Indianapolis and St. Louis, has established his headquarters on Logan street, immediately back of the Film Building. . . . Two girls, age 14 and 16 years, who were arrested as they attempted to set fire to the upholstered chairs in the ladies rest room at Keith's theatre, in Dayton, Ohio, confessed to having torn down and ignited drapes in the ladies lounge of the Victory theatre, independent downtown house. Fires of similar origin occurred in the Colonial and other local theatres in the past few weeks, which are being investigated. . . . Dr. E. W. Day has opened his new Starlight drive-in, at Sheridan, Ky, recently.

CLEVELAND

Fine weather is attracting the public to outdoor activities. Some houses are meeting the situation by curtailing playing time. Among these are the deluxe Lake theatre, now operating week-ends only; the Lyceum, playing week-ends, open only on Friday of each week. The Imperial, another Cleveland house, has closed for the summer. And in Canton,

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the Valentine is open only three days weekly. . . . The Press, Cleveland daily afternoon, notified theatre owners that on July 1, advertising rates go up 3 cents a line—about 8 per cent higher than prevailing rates which were established just a year ago. Other dailies are expected to follow suit. . . . Jack O'Connell, owner of the Loop theatre, Toledo is in the hospital with a broken hip, result of a fall. . . . Funeral services were held for Mrs. F. Jacob Baker, widow of a pioneer local Fox and Hearst Metrotone newsreel camera man. . . . Dick Dowdell takes over as Republic head booker when Margaret Macsag Svegel resigns the end of this month. . . . June 1-7 has been established as "Jerry Wechsler Week" honoring the local Warner branch manager. . . . Sam and Maurice Barck have been forced to close their Park Auto theatre on route 62 because the main road leading to its entrance is closed to all traffic for repair over a six miles stretch from Alliance to Westville. . . . Thomas Brandon, producer of "Passion for Life" addressed an invited audience of educators, school, civic and PTA officials at a screening of the picture held at the Lower Mall under the sponsorship of Mrs. Ethel Brewer, former president of the Motion Picture Council of Greater Cleveland.

DENVER

For the first time four theatres day-and-dated the same bill. "The African Queen" with "Royal Journey" showed at the Aladdin, Denver, Esquire and Webber, all Fox houses. . . . Harold Greene, Columbia branch manager in Salt Lake City, was in for conferences with Robert Hill, local branch manager, and Robert Selig, film buyer for Fox Intermountain Theatres. . . . Bill Dollison, formerly a Fox Intermountain booker, has been named city manager for them at Pocatello, Idaho, where he succeeds Andy Sutherland, who has resigned. . . . Barney Rose, Universal district manager, in for conferences with Mayer Monsky, branch manager, and together they called on the circuits. . . . C. U. Yaeger, and Dave Davis, bought the Unique, Gunnison, Colo., from Ben Snyder. . . . Jack Allender, 20th-Fox salesman, is out of the hospital. . . . Joe Forgeron, 20th-Fox booker, on vacation at home.

DES MOINES

The Bel-Air drive-in theatre at Davenport has been sold to the newly-organized F & D Amusement Corp. of Iowa. New owners are James J. Finoglio of Oglesby, Ill., and George V. Dinelli of Peru, Ill. Purchase was from the Bel-Air Drive-In Theatre Corp. The Bel-Air is a 700-car theatre opened in 1947. . . . The Council Bluffs drive-in held a benefit showing recently for the Pottawattamie county chapter of the American Red Cross. . . . Cash and merchandise was stolen from the Swan theatre at Mediapolis. . . . Bob Holdridge has purchased 15 acres of land on Highway 2 west of Shenandoah in order to construct a drive-in theatre. Construction work will get under way at once. . . . Floyd Pittman of Balaton, Minn., has been named to manage the Rialto theatre in Missouri Valley. He will be assisted by Mrs. M. B. Warrick who has been manager of the house for the last few months. Mr. Pittman owns a theatre in Balaton which he has leased. . . . A benefit showing was held at the Calmar, Iowa, theatre. Proceeds went to purchase new uniforms for



MOTION PICTURE HERALD

"It was bad enough when the kids brought cap pistols to the cowboy pictures!"

the town band. . . . Leon Mendelsohn, manager, and Bert Thomas, Stan Soderberg and Norm Holt, salesmen, attended the Warner meetings in Chicago.

DETROIT

Nicholas George, drive-in theatre owner, is celebrating the 10th anniversary of his Allen Park drive-in which he built when Allen Park had only 2,300 residents. Now the community has grown to 23,000 population. . . . A Paul Bunyan tall story-writing contest is being conducted by Lou Kramer, owner of the Paul Bunyan drive-in at Hubbard Lake. Cash prizes are to be awarded with merchandise gifts donated by city merchants. . . . Michigan Allied Board of Directors was to hold a meeting May 14 in the Allied offices. . . . Alice Gorham, chief publicity director for United Detroit theatres, is back from a brief Northern Michigan vacation. . . . Dave M. Idzal, managing director of the Fox, has been appointed to the entertainment committee of the Michigan State Fair. . . . United Detroit Theatres' the Palms, is operating on a 19-hour-a-day basis. Rufus Shepherd, manager, reports that response to the all-night policy is a bit slow. . . . Jack Wagner, manager of the Ford-Wyoming drive-in for Clark Theatre Enterprises, is planning to start construction on a new drive-in located on the outskirts of Cheyebogan, Mich. . . . "Quo Vadis" is still going strong in its tenth week at the Adams.

HARTFORD

Managers of Warner circuit houses in four cities were named winners of "The Yankee Handicap," top division, in the second quarterly promotional drive of the Warner New England Theatres Zone. Winners included Irving H²man, Sherman, New Haven; A. A. Sette, Capitol, Springfield; J. F. McCarthy, Strand, Hartford;

Murray B. Howard, Warner, Worcester. Other divisional winners: Jack Melincoff, Palace, Lawrence; Jack Harvey, Palace, Danbury; Joe Borenstein, Strand, New Britain; Joe Miklos, Strand, New Britain; John Petroski, Palace, Norwich; Jim O'Loughlin, Port, Newburyport; George Haddad, Gem, Willimantic; and Guido Lumello, Warner, Lawrence. . . . John F. Sullivan, Sr., house electrician, Loew's Poli Palace, Hartford, since 1927, died. . . . Canaan Drive-In, Canaan, Conn., has been purchased from Canaan Drive-In Theatre, Inc., by Phil Eisenberg and Sid Cohen, owners of theatres in Lakeville, Conn., and Millerton, Pine Plains, Red Hook, Rhinebeck and Hyde Park, N. Y. . . . Jack Daugherty, has resigned as assistant manager, Webb Playhouse, Wethersfield, Conn., to join the Navy. . . . Edgar Lynch, back from an extended Florida vacation trip, has been named manager of the Warner circuit's Commodore Hull theatre, Derby, Conn. He was formerly manager of the circuit's first-run New Haven house, the Roger Sherman. . . . Harry F. Shaw, division manager, Loew's Poli-New England Theatres, and Mrs. Shaw, on a vacation cruise, will return to New Haven on May 26. . . . Charles R. Smith, 54, acting manager of the Paramount theatre, Springfield, Mass., died. A veteran of many years in the industry, he had been named general manager, Western Mass. Theatres Circuit, Springfield, just recently. He was serving as relief manager of the Springfield Paramount during the current illness of Edward Smith, who had suffered a heart attack.

INDIANAPOLIS

Tommy McCleaster, 20th-Fox district manager, won the visitor's trophy with a low score of 78 in the golf tournament at the Allied Theatre Owners of Indiana French Lick convention last week. . . . Irving Long, Louisville, posted a low of 88 among the ex-

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hibitors, followed by Oscar Fine, Evansville, with 89. . . Roy Harrold, Rushville exhibitor, was called home from the convention Wednesday to greet a new grandchild. . . Jack Howard, formerly with the Denham theatre, Denver, is the new assistant manager of the Indiana. . . Earl Cunningham, general manager of the Fountain Square group, is recuperating from a heart attack at the Green Heron Hotel, North Miami Beach, Fla., and expects to be home by June 15. . . Ralph Fisher is redecorating the Maumee at Fort Wayne. . . The Quimby circuit has closed the Palace at Fort Wayne. . . Indoor film business has dipped here in the past three weeks, due to unseasonably warm outdoor weather. The drive-ins are getting the benefit, however.

KANSAS CITY

Charles Decker, many years a booker here, is now with Monogram again, after a year at Lippert's. He succeeds Marguerite Levy, who has retired, and will make her home in Arizona. . . The spring convention of Kansas-Missouri Theatre Association was to be held at Larned, Kansas, May 15. A celebration honoring John Schnack's 50th anniversary in exhibition was scheduled for noon of that day. . . Removal of restrictions on installment sales brought a heavy campaign on appliances—with television set sales taking a big jump. . . The Midland had good results with "The Wild North" and "The Sellout". . . At the art theatres; the Warwick had "Lady Possessed," the Vogue, "The Man in the White Suit," the fifth week, the Kino, "The Medium" and "Dance Magic". . . The Riverside drive-in, which was flooded by the rise in the Missouri, resumed operation.

LOS ANGELES

Allen Martinis and Irving Levin returned from a business jaunt for Realart. . . Margaret Daniels, RKO cashier department, has resigned and Ida Lewis has replaced her. . . Joe Kennedy, who for many years was manager of the El Portal, has resigned to assume the managerial duties of the Sunland Amusement Park, Sunland. . . Herbert Bregstein, distributor of foreign film, is leaving for Europe to line up future foreign product for release here. . . Dick Ettinger, has resigned from his booking post at Cal Pac Corp., to join the Metzger Srere Office. Mr. Ettinger will buy and book for the Arcade, L. A., Coronado and Cabrillo, San Diego. . . The California theatre closed. . . Charles P. Skouras, has been appointed chairman of the "Alert America Convoy" committee by Mayor Fletcher Bowron. The convoy, composed of ten large trucks and trailers carrying exhibits, is currently on a nation-wide tour. . . Out of towners seen on the Row were George Diamos, Arizona; Bill Sorenson, Long Beach; Judge Pawley, Indio; Henry Slater and Tom Huntington, Chula Vista.

LOUISVILLE

Mrs. Anna M. Steuerle, 73, widow of the pioneer theatre executive here, died at St. Joseph Infirmary. Her husband was Joseph L. Steuerle, who opened the Broadway, Ideal, Oak and other theatres. . . According to the report of state revenue, compiled by the departments of Finance and Revenue, tax income on amusement (combined) for

March 1952, was \$127,474 as compared to \$139,188.34 for March, 1951. . . Tim Holt, on his recent visit to Kentucky, was commissioned as a Kentucky Colonel. The commission, issued by Governor Lawrence W. Wetherby, was presented to him at a dinner given by Capitol theatre, Frankfort, Ky., manager, Gene Lutes. . . A meeting of the convention committee of the Kentucky Association of Theatre Owners was held at the Falls City Theatre Equipment Co., here to further plans for the coming KATO Convention. . . John Nolan of the Parkway drive-in theatre here opened his Fairyland in connection with his drive-in and on opening day all rides were free.

MEMPHIS

The motion picture industry took a leading part in Memphis annual Cotton Carnival. Nine filmland personalities, touring the Mid-South as part of national Movietime, U. S. A., came to Memphis for the carnival. Al Rothchild, National Screen Service, and Arthur Groom, manager of Loew's State, handled the Memphis visit. The week's activities started with a big reception at the Variety Club. Visitors included Rod Cameron, Joyce Holden, Wayne Morris, Susan Cabot, Frank Lovejoy, Constance Smith, William Lively, screen writer; Manny Seff, screen writer; and George Waggoner, director. . . Miss Frances Smith, National Theatre Supply Co., and Howard C. Nelson, also of National, will be married in June. . . M. S. McCord, Malco Theatres, Inc., vice president, and William Sockwell, division manager, were visitors in Memphis from the chain's Little Rock office. . . Mrs. E. N. Elrod, manager Linden Circle Theatre, was in Las Vegas on vacation. . . Ed Hollander, New York, former ad sales manager, 20th-Fox, was a visitor at the company's Memphis exchange. . . Exhibitors booking and shopping on Film Row included Jack Watson, Tunica; Louise Mask, Bolivar; K. H. Kinney, Hughes; Jeff Singleton, Tyronza; Paul Shaffer, Marked Tree; Alvin Tipton, Caraway; E. E. Reeves, Oil Trough; Mrs. Claude Snow, Swifton; Mrs. John Keller and Mrs. R. S. Bowden, Joiner; and Charles Collier, Shaw.

MIAMI

Harry Kronewitz, manager of the Parkway, had an unexpected gate-crasher recently when a rare South American 'tegu' lizard was discovered in the theatre. The reptile was being held for a claimant, with the University of Miami becoming owner if reptile was an orphan. . . Don Tilzer of Cloughton Theatres has been acting as vacation relief manager. . . Sydney Landers is now managing the Embassy with Ralph Ryder his assistant. . . At the Regent in Allapattah, Don Jacobs is now manager. . . Enjoying Miami Beach in the spring was Charles Moskowitz, executive of Loews Inc. . . Walter Klements, manager of the Mayfair Art, cooked up a clever exploitation gag for the run of "Tony Draws a Horse". He arranged with a local insurance firm for entertainment insurance guaranteeing a refund if customer didn't find the film entertaining. . . With Wometco circuit's theatre managers going 'to bat' to gain entry in the top nine of the 'Big League' contest, exploitation and gags have been so plentiful that a local amusement columnist commented on it. Ninth week standings had Carib and

Miracle holding on the one and two spots, followed by the Mayfair Art; Lincoln; Surf; Gateway; Parkway; Miami and Center.

MILWAUKEE

The Bluemound drive-in is getting a new coat of paint, also new poplar trees are being planted to help keep out the glare of a building across the highway from the Bluemound. . . On opening night, 17 car speakers were stolen from the Bluemound drive-in. . . \$50,000 has been spent on modernization at the Westgate Outdoor at Racine owned by S. J. Papas and Spheeris. New ramps were installed, RCA lamps, generators and speakers and other major improvements. "Quo Vadis" was to be featured there May 16. The Westgate is managed by Robert Peck. . . At the recent AITO regional meeting at Madison, the exhibitors discussed advertising on family-type pictures.

MINNEAPOLIS

Members of film row honored George Fox, who retired recently as manager of the Minneapolis branch office of the American Seating Company, at a testimonial dinner. . . Jack O'Brien of the Hollywood theatre, Tracy, Minnesota, is a patient at St. Mary's hospital, Rochester, Minnesota. . . W. H. Workman, branch manager of MGM, has returned to his job in Minneapolis from a Florida vacation. . . I. Fuldauer, MGM's Midwest exploiter, was in town. . . "Singin' In The Rain" is in its second month at the World, first run loop house. The Golden Valley theatre, Golden Valley, Minnesota, a neighborhood house, has discontinued business. . . Earl Lovering, Kee theatre, Kiester, Minnesota; W. B. Stratton, Bijou theatre, Barnesville, Minnesota; Stewart Davis, Majestic theatre, Barron, Wisconsin; and Mr. and Mrs. K. E. Brossmann, Grand theatre, Oakes, North Dakota, were Film Row visitors.

NEW ORLEANS

W. Otho Long has a 330 car drive-in under construction in central part of Louisiana on the Winnfield-Alexander crossroads. It will be known as the Parkway and is slated for a July 4th opening. . . Calling on their buying and booking agents were Robert K. Oswald, associate owner of Lake drive-in, Pascagoula, Miss., at Russell Callen's Exchange; C. H. Crossley, Ritz, Royal and Starlight drive-in, Laurel, Miss., at Theatres Service Company; H. Hargroder of Beverly drive-in, Hattiesburg, Miss., at the J. G. Broggi exchange; and Jim de Novo, Jackson and Vicksburg, Miss., drive-in operator, at Sammy Wright's exchange. . . Out of town exhibitors making the rounds were Ann Molzon, Labadieville, La.; Irving Zeller, Gonzales, La.; Robert Long, Rebel drive-in, Baton Rouge, La.; M. P. G. Murphy and Russell Nail of the Gulf Coast Do drive-in, Biloxi, Miss.; Milton Guidry, Lafayette and Opelousas theatre owner, P. Murphy, Majestic, Quitman, Miss.; Robert Molzon, Norco, La.; Mrs. Harry Bye and Mrs. Edward Hamlin, Robertsdale, Ala.; Jack O'Quinn, Kaplan, La.; Frank Olah and son, Star, Albany, La.; Ed Delaney, Pike, Magnolia, Miss.; Jack Downing, Haven., Brookhaven, Miss.; and Ernest Clinton, Mississippi theatre owner with headquarters in Monticello. . . R. M. Savini,

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president Astor Pictures Corp., N. Y., stopped off for a few days visit, on his way home from the West Coast. . . . E. T. Colongne and T. Sevin revealed that they are spending \$100,000 renewing the Bell, a neighborhood theatre. . . . Henry Werling, associate owner-manager of Theatre Poster Exchange, Memphis, returned after spending the weekend here with William Cobb and staff at Exhibitors Poster Exchange. . . . William Sindy, owner of the Patio is up and about again after injuries received in a car accident. R. L. Johnson, head of Johnson Theatre Service Company, is still confined to his home recovering from shock and bruises he received in an automobile collision in Baton Rouge several weeks ago.

OKLAHOMA CITY

Every mother attending a Barton theatre, received a gift as a Mother's Day treat. . . . Officials of the Redskin theatre, are visiting 10 homes a day, either by telephone or in person. If the person contacted knows what picture is showing at the theatre, a pass is handed out. . . . Every Friday is Family Night at the Capitol. Children are admitted free when accompanied with an adult. . . . "My Son John" now playing at the Tower theatre, is in its third week. It was moved to the Tower from the Criterion theatre. . . . The Criterion theatre, Shawnee, Okla., held Ladies Night the week of May 5. All ladies accompanied by a gentleman were admitted free. . . . The Y Theatre Corp., Inc., Wakeeney, Kas., was incorporated at \$50,000. S. Courtney is resident agent of the outdoor theatre firm. . . . The Tascosa drive-in theatre, on North Fillmore, Amarillo, Texas, opened.

OMAHA

Nebraska Theatre Association members headed by Bob Livingston met at the Cornhusker Hotel in Lincoln for a parley on taxes, television and film transportation. . . . William Miskell, district manager, visited Tristates theatres at Grand Island and Hastings on an out-state swing. . . . Oscar Hanson, ex-owner of the Theatre Booking Service, bought the northeast corner property at Fourteenth and Capital Avenue from William M. Weiner at a reported price of \$65,000. The lot touches on film row and Mr. Hanson is contemplating erection of three one-story buildings. . . . Only one first run theatre topped average attendance last week, the held-over "African Queen" at the State. . . . RKO Branch Manager Max Rosenblatt announced his office held fifth in the company drive. . . . Irene Koslitz of Paramount, is engaged to another Paramourer, Dean Wattonville.

PHILADELPHIA

Mrs. Edna R. Carroll, chairman of the Pennsylvania State Board of Motion Picture Censors, will again head for the fifth consecutive year the Motion Picture Committee for Pennsylvania Week, October 13-19. . . . Ralph Banghart is the new RKO exploiteer here with Hugh McKenzie shifting to Boston. . . . The Brandywine drive-in, Wilmington, Del., operated by Mel Geller and Sam Taustin, began a new policy of showing first-runs with the opening of "The Cimarron Kid" for a four-day run. The new policy will not affect the Thursday "Dollar Night" when everybody in the car is admitted for

The National Spotlight

a dollar. . . . Ed Rosenbaum marked his 20th year in the exploitation department of Columbia, at the same time marking his 68th birthday and his 53rd year in show business. He was the first press agent for Florenz Ziegfeld to take the "Follies" on tour and Tom Mix's first press agent, also serving as business manager for Fox. . . . Tax liens were filed by the Federal Government in the Philadelphia Court of Common Pleas against the Aurora for \$685.86, for admission taxes the past three years, and against the S. and N. Theatre Corporation for \$3,451.53 for admission taxes in 1950 and 1951. . . . The estate of Samuel Hymen, veteran exhibitor who operated the Cameo at the time of his death last month, was left in trust for his wife according to his will filed for probate. . . . Settlement was announced on the sale of Warners' Savoy, former all-night operation in the downtown district, to the Hanover Shoe Co. The price was revealed at \$300,000. Joe Leon, Universal-International branch manager, is back after a month's vacation in Nassau. . . . "Quo Vadis" will play the center-city Arcadia at reduced rates. . . . Melvin Fox has added the Roxy, neighborhood house, to his independent area chain. . . . W. C. Gehring, executive assistant general sales manager at Twentieth Century-Fox, was the guest speaker at the annual spring lucheon at the Hotel Warwick of the Motion Picture Preview Study Group, women's good-will industry group. . . . Reading, Pa., exhibitors face a new competitive factor with the Cleveland Indians' baseball farm club using the big new 8,000-seat Reading Municipal Stadium for its league games this season.

PITTSBURGH

Following the resignation of Larry 'Knee as manager of the Warner theatre, the company has made many promotions. Max Silverman goes to the Warner, George Vuynovic to the Squirrel Hill, Alma Light to the Boulevard and William Jacoby to the Whitehall. . . . Jack Blanchard, one of Loew's Penn employees, is spending a vacation in Florida. . . . The members of Variety Club Tent No. 1 were entertained in Las Vegas by Bobby Iversen, former Pittsburgher. . . . Morris Finkel, has returned from Colorado where he attended a meeting of National Allied. . . . The Variety Clubs International will hold a mid-winter meeting here in December. . . . George Eby was all smiles when he was again named Doughboy at the Variety Club's annual convention. . . . Ronnie Mayer, one of the district's ace scholastic basketball players

and a son of Johnny Mayer, MGM's cashier, is headed for Duke University. . . . Mike Manos, owner of the theatre chain is staying in Florida where he will undergo surgery. . . . It seems that this town likes stage shows with their movies. The Penn did better than \$24,000 with "When in Rome" and a show.

PORTLAND

Paramount manager, Oscar Nyberg, had a safe in front of his house during the showing of "Five Fingers" and gave free admission to any one opening it. . . . J. J. Parker's United Artists theatre has adopted a dual policy for the first time in many years. . . . Herb Royster, Mayfair theatre manager, has held "African Queen" for a sixth big week. . . . Keith Petzold, manager of J. J. Parker's Broadway, addressed three English classes at Roosevelt High on Motion Picture Appreciation. . . . Motion Picture Appreciation is becoming a big thing here in the High Schools and may be added to the regular studies. . . . While first run houses are down, neighborhood houses and drive-ins are packing the customers in every night. . . . Mrs. J. J. Parker designated Jack Matlack, her assistant, to represent her and the J. J. Parker Theatres at the "Seeing Is Believing" meeting at MGM studios. . . . Nancy Welch has been appointed assistant manager of the 20th Century News theatre and will also hold down the same job at the Guild.

PROVIDENCE

With the opening of the Rustic drive-in, on nearby Louisquisset Pike, no less than seven open-airers are in operation within a 10-mile radius of this city. Competition waxes keen as the Somerset Family drive-in, Bay State drive-in, Cranston Auto theatre, Boro drive-in, Pike Auto theatre, E. M. Loew's drive-in, vie with the Rustic for patronage. In addition to free ponyrides, merry-go-rounds and other attractions, the Somerset grants free admission to 10 cars nightly, via drawings. . . . Harold Lancaster, manager of the Pawtucket-Strand, in conjunction with a four-day presentation of "Quo Vadis," contacted all local Parochial schools, offering special reduced tickets to students at special performances. . . . Clem McCann, former assistant-manager at the Pawtucket-Strand, is now managing the Olympia in Lynn, Mass. . . . Richard Weber, the new assistant at the former house, is making his initial bow in the theatre business. . . . The Palace, damaged by flames a few weeks ago, still remains shuttered. . . . Unusually good Monday business was recently enjoyed on the occasion of R. I. Independence Day. With banks, stores, some schools, State and City offices closed, hundreds of persons took advantage of the three-day weekend holiday to attend their favorite theatres.

SAN FRANCISCO

Carlton Hunt, president, Unicorn Theatres and Mrs. Hunt were visiting San Francisco from Dinuba. . . . Other visitors were producer Herman King here for advance publicity on "Mutiny," and producers Jules Levy and Arthur Gardner, who were looking around for locations to film their next picture "Harness Bull." . . . Changes in Fox

(Continued on following page)

(Continued from preceding page)

West Coast management include the appointment of Stanford Link as manager of the Capitol, Sacramento. Mr. Link, formerly manager of the State, Lodi, replaced J. M. Hill, resigned. Dale Clemmons, former assistant, Crest, Vallejo, has been promoted to manager of the State, Richmond, replacing Ralph Avouris, resigned. . . . Larry Tyler has opened his new 200-car Sundown drive-in at Los Molinos. . . . N. Bradley Fish has purchased the 487-seat Clovis theatre at Clovis from Barney Gurnette who has retired because of ill health. . . . Stewart Klein, brother of Mel Klein, sales manager, Columbia, is now a booker at Columbia. . . . The Paramount is installing large screen TV—this will be the first San Francisco theatre with this screen. . . . Warner Bros. theatre at Fresno, is installing large screen TV. . . . The row is saddened with word that Mrs. Sylvia Sarber, wife of well-known Harry Sarber, died following a long illness. . . . R. B. Smith of the Sierra, Chowchilla, has installed a synchro-screen and the house has undergone complete remodeling—new carpets, new drapes and decoration all played a part in the remaking of the theatre which celebrated completion with "Singin' in the Rain." The Sierra was the first in California to install synchro-screen. Western Theatrical did the work and they are now installing a similar screen in Ken Wright's theatre at Sacramento.

SEATTLE

Dick Hayes, retired veteran drama critic of the *Seattle Times*, suffered a stroke. His wife, Bess, also well known on the Row, is seriously ill. Mr. and Mrs. Hays were recently honored at a testimonial luncheon sponsored by the Seattle Film Club. . . . Pat Dunbar, assistant to the drama critic at the *Times*, resigned her job to be married. She and her husband, Richard Gregg, will honeymoon in Italy and France. . . . Frank Newman, Jr., owner of the Ballard and Bay theatres, is back at work after an operation. . . . Gene Spears, Seattle salesman, Glen Strahley, Spokane representative, and Pete Stewart, branch manager of Warner Bros., returned from a national meeting of Warner Bros. branch managers and salesmen in Chicago. . . . Wil Hudson, former city manager of John Hamrick's Enunclaw theatres, is now manager of the Music Box in Tacoma. He replaced Cass Smith who now manages the Music Hall in Seattle. Gil Schoeffler has taken over the duties at Enunclaw temporarily. . . . Seattle film men on business in Portland included Jack J. Engerman and Harry Lewis of Lippert, Walter Hoffman, Paramount field representative, and Al Weider, RKO exploiter. . . . On regular business tours to eastern Washington were Neal Walton, branch manager of Columbia, Bob Walker, Monogram salesman, and Bob Cleveland, RKO salesman. . . . Morrie Nimmer will open his new theatre in Spokane, "Y Drive-In" May 14. . . . Visitors on the Row were Charlie Code buying and booking for the Dream theatre in Nome, Alaska; Corbin Ball of the Columbia Basin Theatres; Junior Mercy from Yakima; Walter Coy of the Coy Theatres; Mike Barovic of Puallup; Max Hadfield; G. O. Spencer, Tacoma, and H. J. Taylor of Sequim. . . . Ten teachers from Seattle High Schools were the guests of John Hamrick Theatres, Inc., during Business Education Day in Seattle sponsored by the Chamber of Commerce. H. B. Sobottka, vice-president, spoke to the group.

ST. LOUIS

In the Desoto-Carr urban development, there'll be a theatre with stage facilities. . . . A good turnout of St. Louis theatre owners and exchange managers, in addition to salesmen, attended the recent meeting of the MPTO of St. Louis, Eastern Missouri and Southern Illinois at Taylorville, Ill. . . . Don Davis, representative of the theatre division of RCA, in town on business, also in attendance at Taylorville. . . . Tommy James and Dick Fitzmaurice represented the St. Louis Variety Club Tent No. 4 at the recent Las Vegas convention of Variety Clubs International. . . . Lester Bona, St. Louis, manager of Warner Bros., and Hall Walsh, prairie district manager for the same company, headed local contingent to the regional sales conference in Chicago. . . . Fred M. Joseph, chairman of the St. Louis County Democratic Central Committee and attorney for MPTO in this area has filed for U. S. representative at large. . . . Drive-ins doing packed business due to unseasonal hot weather.

TORONTO

Gordon Lightstone, general manager of Paramount of Canada, has left for Los Angeles to attend the divisional managers meeting. . . . Three drive-ins in Ottawa have been operating at capacity since opening this spring. . . . Bob Maynard, manager, Francais, Ottawa, is presenting one-night-weekly all-French programs. These programs are first-run in the area. . . . The 1952 annual convention of the Motion Picture Theatres Association of Ontario has been set for November 4, according to secretary-treasurer Arch Jolley. . . . Newest members of the MPTAO are the 20th Century Theatres' Westwood at Islington, and the Éric, Wheatley, now operated by Jack Dean. . . . John Goldie Cochrane, one-time noted hockey player, and former manager of Leavitt's theatre, Exeter, died after a long illness at Exeter. . . . Floyd Rumford, Kineton theatre, Forest, Ont., a recent visitor to Toronto, as was Bill Singleton, general sales manager of Associated Screen News. . . . Jack Marion was appointed manager of the Aladdin drive-in at Leitram, Ont., while William Stepanischen is manager of the Cornwall drive-in, and Bill Curley has taken charge of the Britannia drive-in at Britannia Bay, Ont. . . . Marty Bockner has joined Peerless Films in Toronto as booker. . . . Work is under way on a \$50,000 drive-in at North Battleford, Sask., to be known as the Park drive-in. Gerrit Nyholt is owner-manager, and the opening is expected for June. . . . Charles Chaplin, new general manager of United Artists in Canada, given spread in *Toronto Telegram* following his appointment.

VANCOUVER

Managerial changes in the Odeon circuit moved Helen Beetles, manager of the Metro, New Westminster, to the Odeon theatre at Sapperton, B. C. She was replaced at the Metro by Rodney Fisher, former manager of the Odeon Ladysmith on Vancouver Island. Ralph Connor, assistant at the Odeon Victoria, will manage the Odeon Ladysmith. John McKim from the Odeon West Vancouver, replaces Bob Myers on the Odeon-Plaza staff in Vancouver. . . . Norman Duncan resigned as manager of the downtown Famous Players Strand. . . . Peter

Brown, president of General Theatre Supply Co., was in Vancouver on his annual inspection visit. . . . Arnold Entwisle, Famous Players' Edmonton supervisor, succeeded Bern Skorey as president of the Alberta Picture Pioneers. . . . Clyde Gilmour's film column back in the *Vancouver Sun*. . . . Jack McNichol reports near-record business at his Columbia, New Westminster, for "A Streetcar Named Desire." . . . A new suburban theatre, a 800-seater, the Palace, was opened at Edmonton by Mike Kucey, formerly of Myrnam, Alberta. He will operate it as an independent house. . . . A new drive-in theatre is being built at North Battleford, Saskatchewan, to cost \$50,000, by Gerrit Nyholt. . . . Gordon West opened his new theatre at Gibson Landing, 40 miles from Vancouver. . . . The Ruskin drive-in, 30 miles from Vancouver in the Fraser Valley, was opened. Owners are Les Toffey and Owen Bird, who operate two other theatres in that section of B. C.

WASHINGTON

Jack Forney, Tivoli theatre, Frederick, Md., has resigned. He will be replaced by John Hersh, formerly assistant to manager George Payette, at the Maryland theatre, Hagerstown. . . . The Variety Club Ways and Means Committee is sponsoring a luncheon May 19 honoring Secretary of the Navy Dan Kimball. On the committee are: Sidney Lust, Robert Denton, Norman Kal, Orville Crouch, Anthony Muto, Louis Janof, George Marshall, Ben Strouse, Arnold Fine and Milton Kronheim. . . . Sid Zins, Columbia publicity representative, is working with Warner's Frank La Falce, Florenz Hinz and Fred McMillan, on the opening of "Paula." . . . A gala open house party was planned by the Variety Club Entertainment Committee for May 17. Jack Fruchtman, Hirsh de La Vez, and Dr. Herbert Diamond handled the affair at which recording, television and stage stars were scheduled to be among those present.

Showmen of New England Honor Arthur Howard

Arthur Howard, president of Affiliated Theatres Corp., booking combine, received general tribute from associates and New England exhibitors at a testimonial luncheon May 6 in the Sheraton Plaza Hotel, Boston.

The occasion was his organization's tenth anniversary. Norman Glassman, Independent Exhibitors, Inc., of New England, president, was toastmaster. Speakers were Arthur Lockwood, chairman of the 1952 Jimmy Fund, and circuit head, who gave Mr. Howard a certificate of merit; Daniel Murphy, Hingham exhibitor, who gave Mrs. Howard a chest of flat silver, and Nathan Yamins, circuit head and leader of Allied States Association.

Mr. Howard noted that today many exhibitors in the industry are "on the ragged edge," but that he has worked closely with distributors and finds them sincere, and he urged the latter more than ever "to recognize problem situations and lean over backward to keep houses open." He also urged exhibitors not to burden the industry with expensive law suits, and said "COMPO is one way the tide can turn if it is properly supported by exhibitors and distributors alike."

Harley Dies: With Fox

Francis L. Harley, 57, vice-president of 20th Century-Fox International Corporation, died in New York May 10 after an illness which had forced him to retire a year ago. Mr. Harley joined Fox Film Corporation in 1926 and throughout his career was primarily in foreign sales posts. He was sent to England in 1927 and was then appointed assistant to the managing director of the Fox Paris office.

In 1929, he became Near East manager and the next year managing director of the Fox branch in Brazil. In 1935, he headed the company's French section, and a year later headed the offices of 20th Century-Fox in London. In 1946, he was in charge of Europe, Scandinavia, the Near East and North Africa for 20th Century-Fox International Corporation, with headquarters in Paris. For three years, until his illness a year ago, he had headquarters at the company's home office.

His widow, Nadja, and a daughter, Julia, survive.

Perry Charles

Perry Charles, 56, publicist, died May 3 of heart disease, in his New York hotel room. He began his career for Nicholas and Joseph Schenck, at Palisades Park and Loew's theatres. He was a radio announcer and commentator, and originator of what became Major Bowes Amateur Hour. He is survived by his widow, Virginia, a daughter and grandchild.

A. E. Newbould

Alfred Ernest Newbould, 79, veteran of theatre circuits which later became the Gaumont-British group, and former president of the Cinematograph Exhibitors Association, died recently at his home in Sussex, England.

Louis Schenck

Louis Schenck, brother of Nicholas and Joseph, industry executives, and father of Marvin, vice-president of Loew's, Inc., died last week in New York. He was 82 years old.

IATSE Assets Reported At Total of \$829,182

Total assets of \$829,182, including cash balance of \$503,364 and securities amounting to \$287,018, have been reported by the IATSE for the first half of last year. In addition, the union's transportation and per diem fund had \$151,914. As of last March the union's gifts to the Will Rogers Memorial Hospital Fund totaled \$12,717—more than double the amount contributed a year earlier. Aggregate 1951 contributions to the Rogers fund from all sources stood at approximately \$90,000. Richard F. Walsh, IATSE international president, is a vice-president of the hospital.

IN NEWSREELS

MOVIE TONE NEWS, No. 39—Marines in atom warfare. Harry Gross lists "names." *Wasp* home with 61 of *Hobson* crew. Eisenhower in Italy. American producers in Australia. Hindenburg disaster 15 years ago. Title bout. Put-put boys try for tops.

MOVIE TONE NEWS, No. 40—Gen. Mark Clark assumes Gen. Ridgway's command in Far East. New jet liner. YB-60 new jet bomber. British stage mock invasion. Flowery hats for charity. Wellesley girls man shelves. Jeep cowboys.

NEWS OF THE DAY, No. 273—Marines in atom test. *Wasp* home. New swim suits. Anzio today. Japan hails independence. Tito shows strength. Off to Movieland. New tips on self-defense.

NEWS OF THE DAY, No. 274—Gen. Ridgway. Gen. Clark. Mothers of the year. Triplets. Jet bomber. New Commando technique. Racing. Yank. German Golden Glovers.

PARAMOUNT NEWS, No. 76—Marines get atom baptism. Eisenhower's farewell to troops in Italy. Wedemeyer heads "Citizens for Taft." President's birthday. *Wasp* home.

PARAMOUNT NEWS, No. 77—Jeeps on Sunday outing. Gen. Clark inspects new Korean command. Capt. Carlsen in Paris. Rat experiment. Armed Forces Day shows teamwork.

TELENEWS DIGEST, No. 193—Hopes dim for Korean truce. Russell defeats Klaubert. Taft wins in Ohio. British jet airliner. London bus in Hollywood. California swim suits. Toronto jiu-jitsu. Missouri trout fishing derby.

TELENEWS DIGEST, No. 20A—Gen. Clark takes over. New jet bomber. Atomic artillery revealed. Anti-atomic defenses. Capt. Carlsen. Horse racing.

UNIVERSAL NEWS, No. 559—Anzio war dead honored. Juliana's anniversary. *Wasp* home. Military parade in Yugoslavia. Atom bomb test. Heavenly bodies. Soccer. Motorcycle climb.

UNIVERSAL NEWS, No. 560—Gen. Clark. New Convair. Train wreck. Triplet convention. Dr. Figl. Mother of the World. Capt. Carlsen. French fashion figures. Jeepers creepers.

WARNER PATHE NEWS, No. 78—Japanese Independence Day. New oil line in Iraq. Italian children at Anzio. Marine atom test. California swim suits. Maxim-Robinson sign for bout. Defendo dampens dashing darts. Walking race.

WARNER PATHE NEWS, No. 79—Gen. Clark. Gen. Ridgway. Austrian minister. Commandos. YB-60 Convair. Hawaiian fashions. Cupping shoes. Jeeps.

New York Roxy Increases Its Newsreel Footage

David Katz, executive director of New York's Roxy theatre, one of the largest in the world, has announced the addition of seven more minutes of newsreel footage to the Roxy's screen program, bringing the total per show to 15 minutes. The decision, he said, was based on his observation over a long period of time that "an overwhelming number of our patrons want newsreels and will go out of their way to see them."

Independent Theatre Men Renominate Harry Brandt

Harry Brandt was renominated for the presidency of the New York Independent Theatre Owners Association at a meeting held last week at the Hotel Astor in New York. Other officers nominated were: David Weinstock, Max A. Cohen, William Namenson and Julius Sanders, vice-presidents; Leon Rosenblatt, treasurer; J. Joshua Goldberg, secretary, and John C. Bolte, Jr., sergeant-at-arms. Nominated for 17 memberships on the board of directors were: Richard Brandt, Maurice Brown, Sam Einhorn, Norman Elson, Sam Freedman, Robert Goldblatt, I. Goldmark, I. Gottlieb, Emanuel Hertzog, Joseph Kasdin, Ben Knobel, Harry Kridel, Larry Kurtis, Murray LeBoss, Abe Leff, Martin Levine, Albert Margulies, Edith Marshall, Maurice Parks, Irving Renner, Ray Rhone, Gertrude Rhonheimer, Edison Rice, Jack Rochelle, Benjamin Rossasy, Murray Schoen, Abe Shenk, Irving Steiner and Ben Weinstock.

RKO Radio Pictures, Inc. TRADE SHOWINGS of "THE WILD HEART"

(Technicolor)

Will be held as listed below, and not on May 20, as previously announced.

ALBANY Fox Ser. Rm. 1052 B'way	Tues. 5/27	2:00 P.M.
ATLANTA RKO Ser. Rm. 195 Luckie St., N.W.	Tues. 5/27	2:30 P.M.
BOSTON RKO Ser. Rm. 122-28 Arlington St.	Tues. 5/27	10:30 A.M.
BUFFALO Mo. Pic. Oper. Ser. Rm. 498 Pearl St.	Tues. 5/27	2:30 P.M.
CHARLOTTE Fox Ser. Rm. 308 S. Church St.	Tues. 5/27	2:00 P.M.
CHICAGO RKO Ser. Rm. 1300 S. Wabash Ave.	Tues. 5/27	2:00 P.M.
CINCINNATI RKO Ser. Rm. 212 6th St.	Tues. 5/27	8:00 P.M.
CLEVELAND Fox Ser. Rm. 2219 Payne Ave.	Tues. 5/27	2:30 P.M.
DALLAS Rep. Ser. Rm. 412 S. Harwood St.	Tues. 5/27	2:30 P.M.
DENVER RKO Ser. Rm. 2100 Stout St.	Tues. 5/27	2:00 P.M.
DES MOINES Fox Ser. Rm. 1300 High St.	Tues. 5/27	1:30 P.M.
DETROIT Blumenthals Ser. Rm. 2310 Cass Ave.	Tues. 5/27	2:30 P.M.
INDIANAPOLIS Univ. Ser. Rm. 517 N. Illinois St.	Tues. 5/27	1:00 P.M.
KANSAS CITY Para. Ser. Rm. 1800 Wyandotte St.	Tues. 5/27	3:00 P.M.
LOS ANGELES RKO Ser. Rm. 1980 S. Vermont Ave.	Tues. 5/27	2:00 P.M.
MEMPHIS Fox Ser. Rm. 151 Vance Ave.	Tues. 5/27	12:15 Noon
MILWAUKEE Warner Ser. Rm. 212 W. Wisconsin Ave.	Tues. 5/27	2:00 P.M.
MINNEAPOLIS Fox Ser. Rm. 1015 Currie Ave.	Tues. 5/27	1:30 P.M.
NEW HAVEN Fox Ser. Rm. 40 Whiting St.	Tues. 5/27	2:00 P.M.
NEW ORLEANS Fox Ser. Rm. 200 S. Liberty St.	Tues. 5/27	10:30 A.M.
NEW YORK RKO Ser. Rm. 630 Ninth Ave.	Tues. 5/27	2:30 P.M.
OKLAHOMA Fox Ser. Rm. 10 N. Lee St.	Tues. 5/27	10:30 A.M.
OMAHA Fox Ser. Rm. 1502 Davenport St.	Tues. 5/27	1:00 P.M.
PHILADELPHIA RKO Ser. Rm. 250 N. 13th St.	Tues. 5/27	2:30 P.M.
PITTSBURGH RKO Ser. Rm. 1809-13 Blvd. of Allies	Tues. 5/27	1:30 P.M.
PORTLAND Star Ser. Rm. 925 N.W. 19th Ave.	Tues. 5/27	2:30 P.M.
ST. LOUIS RKO Ser. Rm. 314 Olive St.	Tues. 5/27	1:30 P.M.
SALT LAKE CITY Fox Ser. Rm. 216 E. 1st St. So.	Tues. 5/27	1:30 P.M.
SAN FRANCISCO RKO Ser. Rm. 251 Hyde St.	Tues. 5/27	2:00 P.M.
SEATTLE Jewel Box Ser. Rm. 2318 2nd Ave.	Tues. 5/27	1:30 P.M.
SIoux FALLS Hollywood Thea. 212 N. Phillips Ave.	Tues. 5/27	9:30 A.M.
WASHINGTON Film Center Ser. Rm. 932 New Jersey Ave.	Tues. 5/27	2:00 P.M.

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Legion Approves Six Of Nine New Films

The National Legion of Decency, reviewing nine pictures this week, found three objectionable in part for all, four morally unobjectionable for adults, and two morally unobjectionable for general patronage. The latter two are "Carson City" and "The Gunman"; the four are "The Fighter," "Here Come the Marines," "Outcasts of Poker Flat" and "Scaramouche." The three objectionable in part are: "The San Francisco

Story," because it "tends to condone immoral actions"; "Stolen Face," because of "light treatment of marriage, suggestive costuming"; and "Strange World," because of a "suggestive sequence."

Weitman to Be Toastmaster

Robert Weitman, vice-president of United Paramount Theatres, will be toastmaster at the luncheon May 20 in New York, for columnist Ed Sullivan. The United Jewish Appeal is sponsor of the affair.

Lesser Forms Sequoia to Make Two Each Year

Sol Lesser and associates have formed Sequoia Productions, which will make two features per year for three years. His partners are Jules Levey, Arthur Gardner and Arnold Laven. The latter three were producers and the director of "Without Warning," in which Mr. Lesser purchased an interest, and which United Artists is releasing. They will function similarly in Sequoia. The first picture is to be "Harness Bull."

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

Making A Play For Point-of-Sale Advertising

LEON BAMBERGER, addressing the newspaper forum conducted at the annual convention of North Central Allied Independent Theatre Owners in Minneapolis a fortnight ago, spoke well of the excellent beginnings which have been made towards better newspaper relations, with accent on better rates for consistent advertisers. As he said, "The idea of charging a higher rate for amusement advertising is archaic, which stems from the time, long before movies, when the traveling show was not entitled to the local rates.

"Now, all that has been changed by the continued long-range advertising policies of progressive theatres that are part of their communities at the local level. The manager is a respected citizen, and he advertises his entertainments week in and week out. There is no reason why he should be asked to pay one cent more than the department store or other local advertiser, depending, of course, on how much space he is willing to contract for in advance."

Loew's Theatres have stimulated much of the present-day advance in newspaper relations through their continuing campaign directed at local editors, by-line writers and critics. At a recent meeting in Hartford, Conn., Francis S. Murphy, publisher of the *Hartford Times*, spoke to an intra-industry group in behalf of better appreciation of motion pictures at the advertising level. This has been followed by other Gannett Newspapers elsewhere. A full story of the meeting, with its impact on newspapers throughout the country, was reported in the pages of *Editor and Publisher* by our friendly critic, Allen Widem, by-line writer on the *Hartford Times*. This comment was recently reprinted by Bob Wile in the bulletin of Independent Theatre Owners of Ohio, and should be widely read and noted by exhibitor associations.

We wish that Maurice Bergman, Maurice Wolf and other spokesmen for the industry, on tour, would take up the theme which Leon Bamberger used in his excellent address at Minneapolis, because it cannot be

A DIFFERENT PREMIERE

Charles Einfeld, vice-president of 20th Century-Fox, in charge of advertising and publicity, established another first for his company by taking a group of fifty newspaper men and women, photographers, magazine, syndicate and trade-press people to Haiti, for the world premiere of "Lydia Bailey"—first ever held outside of the United States.

It was promotion on the production side, rather than exploitation at the exhibition level, but will go far towards pre-selling the Haitian atmosphere of the colorful, historical and dramatic story in a tropical setting. Those on the junket will oblige by telling their by-line stories to millions of Americans who might otherwise be somewhat less interested.

This wasn't calculated to create an area premiere on a saturation basis. There are fewer theatres in Haiti than in Hutchinson, Kansas. The first-run house in Port au Prince booked the film for seven days, unheard of in Haiti, and the prices were "one and two dollah"—five times the usual admission—but without a line of newspaper advertising and only a six-sheet for special display. The public had to find it for themselves.

Dave Katz, observing, admitted that the sound truck, spouting French for "Leejé Bély" up and down the hills of Port au Prince, might be effective street ballyhoo for the engagement at the Roxy. It sounded intriguing to our ears.

said too often or too soon. Newspaper and radio rates for commercial advertising have gone down (that ole debbil, television!) and it is logical that theatres follow the policy of Loew's. When the *New York Tribune* reduced commercial rates 12% on Saturdays (but not to theatres!) Loew's came out in one-fourth its usual space.

Jack Kirsch, president of Allied Theatres of Illinois, and frequent fellow guest at various conventions across the nation, makes a valuable point in a discussion of the closing down of some theatres, particularly in Chicago, but with equal application elsewhere. He says "For years, the neighborhood 'movie' has been the magnet that attracted people to other business places"—and he points out how theatre closing can depress property values and reduce business receipts for half a mile around. He quotes the *Chicago Tribune* to support these facts.

You can bet your bottom dollar that a theatre closing will hurt adjoining business, whenever and wherever it occurs. Those of you who are members of Chambers of Commerce or businessmen's associations can stand up in meetings and tell all who are present that a theatre closing is a calamity in any business district or neighborhood, leaving an area that suffers accordingly, as a result of this loss of trade. Not all theatres can endure, some must give away to newer and better theatres. Older houses must be followed by modern structures. But the absolute loss of an existing theatre is a serious blow to friendly merchants.

Peter Burnup reports from London that the personal appearance tour of Charlton Heston and his attractive wife, Lydia Clarke, has been much appreciated by showmen. It was a non-stop excursion, he says, and within a week the stars visited all the big industrial cities. Cardiff, Birmingham, Liverpool, Manchester, Leeds, Bradford, Newcastle and Glasgow. Chief spur in the exhausting drive was Paramount's director of advertising, whom Peter identifies as "Barnum and Blarney Tony Reddin"—which is a good name.

And another of his phrases: Over here we have "indignant exhibitors," but over there, they have "resurgent renters"—which may be a new style.

—Walter Brooks

Promotion Pictures



Mabel M. Roe submits the above photo of attractive Japanese atmosphere contrived by the M. Marcus theatres in Indianapolis for "Rashomon" with a large display of the by-line comment of local columnists as a matter of special interest.

Bob Leonard, Tri-States city manager in Des Moines, used these excellent poster cut-outs on the glass entrance doors of the Paramount theatre, for Universal's "Bronco Buster."



J. P. Harrison had big and little and also cute rabbits as a lobby attraction at the Campus theatre, Denton, Texas. Everybody in Denton knows everybody, and these cutest bunnies with the big ears are popular among the other youngsters at the Campus theatre.



The American Legion turned out with a fifty-piece band and drum majorettes to match, for the invitational premiere of "My Son John" at the Fine Arts theatre in Beverly Hills, and all of Los Angeles saluted Adolf Zukor, in person, at the opening. The regalia and color of our fighting veterans gave atmosphere and acclaim beyond the usual Hollywood premiere, with gestures of genuine appreciation for the preview of a fine picture.



Ivan Ackery was given ten days to prepare the Canadian premiere of MGM's "The Wild North" at the Orpheum theatre, Vancouver, and here's "the Ack" in action, greeting special guests at the front door. They contributed to local color, aided by forty veterans of the Royal Canadian Northwest Mounted Police.

Drive-Ins Will Post 24-Sheets

Jack Brunagel, head of Commonwealth Drive-In Theatres in Kansas City, and chairman of the Theatre Owners of America drive-in committee, is spearheading another campaign to post 24-sheets on highways for the general good of all drive-in theatres. Brunagel started last year with this institutional drive, when 500 posters dotted the nation's highways in 21 states. Now, he aims for even broader coverage, and says, "If every drive-in theatre would post one or two in their area, it would give outdoor theatres one of the biggest poster campaigns in history."

Interesting to note that the cost of these posters is now \$7.00 each, based on the quantity ordered, which compares with the \$2.40 that is charged by National Screen for 24-sheets on current film releases. It is an admission of the benefits of ordering this type of display in quantity, and confirmation of our old argument, that you can't buy more or better art work, for lobby or marquee display, than 24-sheets. It is logical that outdoor theatres should use outdoor advertising.

Mel Gold, advertising director of National Screen is asking for more (and better!) pictures to show the use of 24-sheets for drive-in display, and the Round Table is eager to print any or all of such pictures that are received. 24-sheet boards can be built into drive-in enclosures, for display either within or without the parking area. Once installed, you can change this copy easier and cheaper than any other ad.

Tom Jones, manager of the Penn-Paramount theatre, Scranton, Pa., invited Rosemary Colligan, former Scranton girl and now a leading New York model, for a personal appearance with "The Model and the Marriage Broker."



The pitchman in the center, wearing straw hat and cheaters, is none other than former Round Table editor, A-Mike Vogel, working a street ballyhoo with Graham Kingsbury, publicist for the Orpheum theatre, San Francisco. Mike is Universal's exploiter and he's plugging "Ma and Pa Kettle" in this area.

MOVIETIME U.S.A.

Tommy Lee, manager of the Harris theatre, Warren, Ohio, used a "drive carefully" slant to sell "My Six Convicts"—saying "Don't join 'em—but enjoy 'em," with good ballyhoo.

Bob Cox, manager of the Kentucky theatre, Lexington, Ky., says it's about time he paid his respects to the Round Table, with details of his campaign on "Greatest Show On Earth."

William R. Gingell, manager of the Hiser theatre, Washington, D. C., accomplished a "man bites dog" sales approach with his top-side advertising of "Rooty Toot Toot," using the LIFE display over his feature.

George Atton, now Santa Cruz district manager for Golden State, sends a photo of a miniature ballyhoo for "Greatest Show on Earth" with a musical clown pushing a baby buggy.

Frank Manente, manager of Loew's Esquire theatre, Toledo, used a really giant walking book display for "African Queen" that practically stopped traffic.

Lester Pollock, manager of Loew's Rich-ester, has a new device which doesn't photograph well, but must be effective—revolving pin wheels that spell out the words "Held Over."

Robert R. Meyers, manager of the Burbank theatre, San Jose, Cal., has a busy mimeograph, and he makes his own small cards to distribute to patrons as a questionnaire to learn their movie-going habits.

R. S. Lindamood, manager of the Vogue theatre, Lees Summit, Missouri, sends samples of two heralds he has used successfully on "Red Shoes" and "David and Bathsheba," which were printed locally and got results.

Realart Pictures in Cincinnati are running a contest in their exchange area for the best exploitation of "Frankenstein and Dracula." Contact Selma G. Blachschleger for details.

Don Kinloch, manager of the Mr. Dennis theatre, Toronto, reports fine school cooperation for "Royal Journey"—which is really part of the curriculum in Canada.

Monty Salmon, managing director of the Rivoli theatre, photographed so often in front of an art display he is getting to look like an old master (of exploitation, we mean.)

L. J. Thompson, manager of the State theatre, Menomonie, Wis., shows fine use of pressbook mats in his across-the-page displays in the typographically excellent Dunn County News.

Franklin E. Ferguson, of Bailey Theatres, New Haven, bowing out of his recent Christmas Seal activities to go forward into other public relations activities.

Owen Holmes, Massachusetts drive-in operator, broke into the Springfield, Mass., Sunday Republican with a full page of rotogravure on his Easter Sunday sunrise services.

Adam Goetz reports that the Hippodrome in Baltimore will close again for the summer, as usual, and he will be stationed as manager of the Town theatre, downtown.

Arnold Gates, manager of Loew's Stillman theatre, Cleveland, put his staff and street ballyhoo in dark glasses (Hollywood for anonymous) as a pitch for "Hoodlum Empire."

Harry Rose, manager of Loew's Poli-Majestic theatre, Bridgeport, had newsboys with service aprons, to catch passers-by with sales approach for "Scandal Sheet."

Roger A. Cloet, independent owner-manager of the Bay theatre, Port Rowan, Ont., joins the Round Table with proofs of his good newspaper advertising and monthly programs. And he buys two Round Table binders to accumulate showmanship.

Karl Sutherland, manager of the Von-castle theatre, Greencastle, Ind., always on the up-side with those hand-lettered and extraordinary displays for current attractions.

Ray McNamara, manager of the Allyn theatre, Hartford, gave out numbers on throwaway cards, and if you were lucky, it would open the combination lock on a Henry-J car, for "Steel Town."

Re-opening ads for the Torrington, Conn., Drive-In, placed by Doug Amos of Lockwood and Gordon circuit, sufficient to attract attention in the Hartford amusement pages.

Nice small-town newspaper copy from Hazel Florian, manager of the Strand theatre, Winsted, Conn., which combines three single-column mats in four-column space, not too deep.

Joe Miklos, manager of Warner's Embassy, New Britain, Conn., had big cooperative ads and a fine dealer tieup for Universal's "Steel Town" with a "diamond hunt" for genuine diamonds on the side.

Fred McMillan, manager of the Warner theatre, in Washington, arranged a cooperative tie-in with stations WTOP and WTOP-TV for the showing of "The Greatest Show on Earth", with Mark Evans, popular radio and television personality, in command.

National Pre-Selling

As a direct result of exhibitor requests, 20th Century-Fox is making available three different star-type Technicolor trailers in new styles for "Wait 'Til the Sun Shines, Nellie." Tailored to meet the needs of both urban and "grass roots" situations, the trailers afford long-range, pre-selling opportunity. Charles Einfeld, vice-president, also announces free television trailers, beginning with the company's forthcoming color film, "Kangaroo," which is scheduled for June release. The new TV trailers will enable theatres to make the most of a powerful advertising medium at the local level. A tie-up with both music houses and record companies have provided cooperative advertising for "Wait 'Til the Sun Shines, Nellie." Supported by Von Tilzer and RCA Victor, 2,250 disc jockeys have received free records and 10,000 window streamers, and display accessories have been sent to music stores. A special three-column institutional ad for newspapers as part of the campaign for "Wait 'Til the Sun Shines, Nellie" will augment the industry's continuing public relations campaign by COMPO.

Summer will be ushered in officially with a Walt Disney "Donald Duck School's Out Festival," which keys this typical showmanship event in many theatres. In New York, a tie-in has been made with Macy's which plans to carry last ads when school closes in this area, promoting the new Donald Duck rubber shoes for children. Sid Kramer, RKO-Radio shorts subject manager, is planning 400 bookings of the Donald Duck shorts in metropolitan theatres during the period of the promotion.

One of the biggest movie book tieups was accomplished by Samuel Goldwyn with Grossett & Dunlop, publishers. Early in October they will issue six special editions of "Hans Christian Andersen," which will feature the stories told in the Goldwyn film. The series will range from Wonder Books for children, at 25c per copy, to editions that retail at \$1 and up. The publisher's advertising schedule includes newspapers, radio, television, Sunday supplements, display material and book trade publications, with cooperation in the field by 300 representatives of the Curtis Distributing Company. . . . Promotional backing on a national scale is going forth in a new edition of Kenneth Roberts' best-selling novel, "Lydia Bailey," which was originally a "Book of the Month" and has sold 1,500,000 copies. The reprint edition, issued by Perma Book Company, is expected to hit the two million mark.

Kernia, exotic Algerian beauty who is introduced as the exciting, voluptuous native girl in United Artists' "Outcast of the Islands," will be featured on the cover of LIFE for May 15th, and be the subject of an inside story as well. The picture opens simultaneously at the Astor theatre on Broadway and the Fine Arts theatre, less than a mile away, as the crowd flies, but quite a different situation. The new LOOK, none on the stands, picks "Walk East on Beacon" as its "Movie of the Month" and says, "The quietest scenes are charged with menace." COLLIER'S for May 17th has a fine color page of family pictures and the story of Jimmy Stewart's trans, which will do much to reach the heart of America.

Universal International's premiere of "No Room for the Groom" at the Warner theatre in Milwaukee resulted in the most successful money-raising campaign for the Cancer Fund, with more than \$180,000 obtained, the first time

**GIRLS Take Notice!
MEN WANTED**

RIALTO Starts Thurs.

400 YEAR LETTERS: For new products or for the best only see The Morning Star

The Philadelphia Inquirer

MONDAY MORNING, APRIL 7, 1952 1-6 21

Local Briefs

**Information Office Rushed
By Marriage-Minded Girls**

By James R. George

TO A HUSBAND OF A FORTNIGHT, THE INFORMATION OFFICE OF THE RIALTO THEATRE, ALLENTOWN, PA., WAS RUSHED BY A FLOOD OF GIRLS WHO WANTED TO GET THE LATEST NEWS OF THE NEW MOVIE, "THE MARRYING KIND," WHICH IS BEING SHOWN AT THE RIALTO THEATRE, ALLENTOWN, PA., THIS WEEK.

The girls, who are mostly from the surrounding area, are interested in the new movie, "The Marrying Kind," which is being shown at the Rialto Theatre, Allentown, Pa., this week. The girls are interested in the new movie, "The Marrying Kind," which is being shown at the Rialto Theatre, Allentown, Pa., this week.

**JUDY HOLLIDAY
The Marrying Kind**

The Rialto theatre, Allentown, Pa., found ample reason for using this 40x60 blowup of a newspaper column on marriage as inspired exploitation for "The Marrying Kind."

the local committee has gone over the \$100,000 mark. A mile-long civic parade was viewed by throngs of Milwaukeeans, and Chill Wills, always popular with the crowds, personally collected \$547 along the way to the theatre. Piper Laurie and Tony Curtis, stars of the picture, have gone to St. Louis to participate in further promotion of the picture with the sponsorship of Stix, Baer and Fuller, leading stores.

The 1952 Award of the Catholic Institute of the Press was presented to Leo McCarey, producer of Paramount's "My Son John" at a Communion Breakfast at the Waldorf and the benefit of this public approval and praise will be made apparent in the fields of newspapers, magazines, motion pictures, radio, television and allied industries. The Award is made each year to the person who has distinguished himself by the manner in which he has reflected Christian principles and fostered good citizenship in his chosen field.

Ten motion picture personalities will be assisting in the promotion of six RKO-Radio releases in an intensive publicity barrage set up by Terry Turner, head of exploitation, and Don Prince, eastern publicity director. This week, Janis Carter starts a month's tour for "The Half Breed," with the world premiere at the Golden Gate in San Francisco. Joan Crawford arrives in New York to begin a campaign on "Sudden Fear." Barbara Stanwyck, Paul Douglas, Marilyn Monroe and Keith Andes will assist in advance ballyhoo for "Clash by Night," while Jennifer Jones will be on the road for "The Wild Heart," and Clarence Nash, the "voice of Donald Duck," is in New York for Disney's "School's Out" Festival.

Sam Cornish, manager of the Niantic theatre, Niantic, Conn., has been using some hard-hitting small-town newspaper advertising for "With a Song in My Heart."

'Bailey' In Negro Press

Among the journalistic accomplishments of Charlie Einfeld's busy staff in planning and handling the world premiere of "Lydia Bailey" is the first ample demonstration of including Negro newspaper and magazine correspondents in a junket of this sort, to reach ten million readers who have reason to be interested in the Republic of Haiti, which won its independence 150 years ago.

In the press party, flying down to Port au Prince, were Constance Curtis, of the *Amsterdam News* (New York); Dave Hepburn, of *Our World* magazine; James Hicks, of the *Afro-American* (newspaper); Alfred Monroe of the *Chicago Defender*; Alan Morrison, of *Ebony* magazine; Isadora Rowe, and George Schuyler, of the *Pittsburgh Courier*; and Moneta Sleet, of *Our World* magazine. The coverage obtained by these representative publications will be felt beyond any ordinary publicity effort.

20th Century-Fox is to be complimented for the foresight and intelligent basis of co-operation established for the benefit of subsequent runs in a large number of situations.

Lou Orlove Puts Out His Own Handbills

Louis W. Orlove, Metro exploiteer in the Wisconsin, Minnesota, Dakota sector, is not going to let the MGM "Promotion Prize of the Month" slip away from his territory. In the mail is a circus-type handbill, addressed to his customers, telling them a tip on a sure thing, to enter and compete for this monthly promotion prize, with his co-operation, of course, so he can bask in reflected glory. It's pretty unusual for an advertising expert to start advertising advertising, so he can count the winnings of his constituents.

All-Colored Minstrels Help Boost Business

C. J. Oliver, manager of the Redland theatre, Clinton, Oklahoma, sends pictures to show his billing of an all-colored minstrel and an all-colored amateur bill, which he added to the screen showing of "Golden Girl" and "As Young As You Feel." He says he finds that using local talent is the means of getting additional business at the box office, and the reaction of patrons has been very pleasing. They have recently completed fifteen weeks of amateur contests on stage.

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**OUTDOOR
REFRESHMENT
SERVICE**
from Coast
to Coast
over 1/4 Century

**Refreshment
Service for
DRIVE-IN
THEATRES**

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'Snow White' Brings Out Campaigns

Harry Mandel, director of advertising and publicity for RKO Theatres, and always eager to display the skills of his managers, has entered a number of campaigns on "Snow White" that have been accumulated in the third reissue and current run of the Walt Disney classic in the metropolitan area. It's heartening to note that this enduring picture brings out the showmanship that is contained in the hearts of so many good showmen, and they surely put more into their effort.

Among those whose campaigns are in hand as entries for the Quigley Awards in the second quarter are A. E. Arnstein, manager of the RKO 58th Street theatre; James W. Bergen, manager of the Greenpoint theatre, Brooklyn; Rocque Casamassina, manager of the Franklin theatre, New York; James Fitzgerald, manager of the Castle Hill theatre; C. Edward Force, manager of the Orpheum, Brooklyn; Irving Gold, manager of the 86th Street theatre; Jerome Greenberger, manager of the RKO Prospect theatre, Brooklyn; J. C. Hearn, division manager, Proctor's theatre, Mt. Vernon, N. Y.; Herb Heintz, manager of RKO-Keith's theatre, Flushing; Harold Heller, manager of the Dyker theatre, Brooklyn; Leon Kelmer, manager of Albee theatre, Brooklyn; A. Koch, manager of Proctor's, New Rochelle; Maxwell Levine, manager of the Tilyou theatre, Brooklyn; V. Liguori, manager of RKO's 125th Street theatre; Harry Lyons, manager of the Madison, Brooklyn; Ray Malone, manager of the Alden theatre, Jamaica; P. Nemirow, manager of the Chester theatre, New York; Alexander G. Pluchos, manager of Keith's theatre, White Plains; Clayton O. Pruitt, manager of the Coliseum; Richard Reynolds, manager of the Marble Hill; Jack Reis, manager of the RKO Royal; Morris Rochelle, manager of the RKO Strand, Far Rockaway; Martin Rosen, manager of the Fordham theatre; Charles Seufferling, manager of RKO-Keith's theatre, Richmond Hill and Fred E. Smith, manager of the Kenmore theatre, Brooklyn.

Sol Sorkin intrigued the United States Marines into spectacular and effective street ballyhoo and television and stage appearances for his showing of "Retreat, Hell!"

SPECIAL TRAILERS

GOOD and FAST

and packed with SELF-MANSHIP is what you always get from reliable

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NEW YORK
630 Ninth Avenue

FILMACK

British Round Table

Q ALLAN L. ELLISON, assistant manager of the Regal, Levenshulme, sends us good evidence of his exploitation on recent programs. . . . S. V. MURDOCH, Corona Theatre, Liverpool, gives us details of many good tieups used to exploit "The Stooge" and "Goodbye My Fancy." . . . A. P. C. BRIDGER of the Granada, Hove, offering prizes to the person naming the greatest number of Fred Astaire films, in advance of his showing of "The Belle of New York." . . . D. A. C. EWIN of the Lyric, Wellington, sends us snapshot of attractive foyer display for "Outcast of the Islands." . . . H. F. CRANE tells us of his transfer to the Adelphi Cinema, Birmingham, and sends details of his exploitation on "Mr. Denning Drives North" and the "Grand National." . . . S. BURGESS of the Capitol, Barking, using an eye-catching poster showing the new "zebra" crossing and the wording: "Accept Our 'Invitation' to walk with care at all times—not 'Just This Once' for his showing of that dual bill. . . . A very authentic looking "Cyrano" toured the town of Windsor the week prior to and during the playdate of "Cyrano de Bergerac" at the Windsor Playhouse. R. E. LEACH, assistant manager, reports that an immense amount of word-of-mouth publicity resulted. . . . Plenty of interest aroused in "Grand National" by L. F. HOLMAN of the Ritz Cinema, Hereford, with his advance exploitation. . . . A. M. CARPENTER of the Odeon, Manchester, was fortunate in having attractive Petula Clark of "The Card," in person at his theatre and sends very good photographs to prove it. . . . H. GENT of the Royal Hippodrome, Liverpool, had the good fortune to be showing "Mother Knows Best" on Mother's Day, which provided an opportunity for promotion of flowers, cards, etc. Incidentally, Mother's Day in Britain was held on March 23rd.

Q HAROLD SHAMPAN advertising "Steel Town" as a "red hot melting pot of action" and sends us photos of street and store window displays. He is manager of the Gaumont theatre at Islington. . . . "Only the Valiant" proved a natural tieup with Blood Donor Week in Chesterfield, and JOHN C. BARBER, assistant manager of the Regal Cinema there, made the most of it. . . . R. E. BURNETT of the Assembly Rooms, Leeds, delivered 2,000 folders door to door and ran a coloring competition in the local newspaper for his showing of "Red River." . . . Miss E. M. HOLBROUGH, assistant manager of the Palace, Birmingham, had a tieup with a gown shop on the theme of buying holiday clothes for "A Place in the Sun." . . . "Where No Vultures Fly" was given all-around advertising, as evidenced by snapshots and details of exploitation sent by T. WARNER CROOK, manager of the Casino theatre, Liverpool. . . . H. CLAYTON-NUTT, manager of the Broadway, Eccles, put emphasis on window displays to exploit "Along the Great Divide;" he persuaded the local paper to print pictures in cartoon form in advance of his showing of "Mr. Denning Drives North." . . . B. IAN CRAIG of the Odeon, Cardiff, Wales, had the full cooperation of the R.A.F. Wales Area Recruiting Centre and three Air Force establishments in Glamorgan for his campaign on "Wing to Wing," with R.A.F. personnel attending the opening night performance. . . . A lovely leg competition was held on the stage of the Regal, Kirkcaldy, Scotland, during the run of "Texas Carnival." G. S. RAMSDEN, manager, says it caused a great deal of interest. . . . Assistant manager R. PHAIR of the Princess Cinema, Glasgow, had a "Happy Snaps Contest" when "Laughter in Paradise" played at his theatre. The person with the biggest smile was photographed and the pictures displayed in the lobby.

Q DESMOND MCKAY, assistant manager of the Ritz cinema, Cambuslang, Scotland, sends an attractive cooperative ad on "Show Boat" as his first submission to the Round Table. . . . F. H. GOMPERTZ, house manager of the Regent, Brighton, gives us details of all-around exploitation on "The Story of Robin Hood and His Merrie Men," while CHARLES SMITH, general manager of the same theatre, sends details of his campaign on the "Grand National." . . . G. J. PAIN, Gaumont theatre, Glasgow, exploiting "Phone Call From a Stranger" with a lobby display of telephone instruments used from 1870 to the present day, which created plenty of interest. . . . ALBERT SMY of the Regal cinema, Levenshulme, sending exploitation material on "Young Wives' Tale" as his initial entry in the Quigley Awards competitions, and following it with evidence of good exploitation used on "Wedding Bells" and "Happy Go Lovely." . . . JOHN W. WILKINSON's tieup with the British School of Motoring for "Mr. Denning Drives North" was a natural. He manages the Elite Cinema in Middlesbrough. . . . D. MACKRELL, manager of the Ritz, Huddersfield, believes his talent conquest to be the first of its kind in England and possibly the world. The voices of men and women in old people's homes were recorded and an 84 year old woman was the winner. . . . C. A. PURVES of the Astra Cinema, Hemswell, tied up with the leading cycle and radio people in the country for his lobby display to exploit "The Galloping Major." . . . D. HUGHES of the Regal, Cheltenham, using toy balloons with the reminder that it's leap year and to see 200 women go after their men in "Westward the Women." . . . GEORGE BERNARD, manager of the Carlton Cinema, Norwich, and one of our regular contributors, sends us a campaign on "Take Care of My Little Girl."

Q D. H. WESTERN, assistant manager of the Regal cinema, Torquay, persuaded clerks in shops to hand out sealed envelopes printed with "Slip This Card in Your Husband's Pocket," as a reminder to see his current attraction. . . . G. WILLIAMS, manager of the Regent cinema, Chatham, posted a traffic signal "Stop—Go See the Streetcar Named Desire." . . . HAROLD SHAMPAN, manager of the Gaumont, Islington, always out in front with photos, has attractive pictures of current promotion that will make a British page. . . . E. G. RIMMORD, manager of the Picture House, Balham, submits samples of his exploitation reports. . . . R. E. HOSLEY, assistant manager of the Odeon theatre, South Shields, will be a member of the Round Table as a result of his good treatment of "The Milkman." . . . K. HUGO, assistant manager of the Gaumont, Finchley, designed and executed the current campaign on "Phone Call From a Stranger." . . . A. M. CARPENTER, manager of the Odeon, Manchester, had "confidential" promotion for "Secret People." . . . R. E. BURNETT, manager of the Assembly Rooms cinema, Leeds, had a firm of gunsmiths cooperating for the promotion of "Gunman in the Streets." . . . W. S. CROSMAN, assistant manager of the Regal cinema, Greenock, Scotland, utilized six large window displays for the exploitation of "When Worlds Collide." . . . A. L. PAREEZER, manager of the Odeon cinema, Bognor Regis, sends press cuttings of the visit of the Council Chairman to his Children's Cinema Club. . . . JOHN C. BARBER, assistant manager of the Regal, Chesterfield, had a line of good window displays for "Outcast of the Islands." . . . R. WALKER, manager of the Plaza cinema, Gravesend, had convincing cowboys and cowgirls as street ballyhoo for "Texas Carnival." . . . CHARLES SMITH, manager of the Regent theatre, Brighton, used a realistic lobby display.

What the Picture did for me

Columbia

CONVICTED: Glenn Ford, Broderick Crawford—We played this when the prison riots were on and did a lot better than average.—John Knowles, Palace Theatre, Gastonia, N. C.

CRIMINAL LAWYER: Pat O'Brien, Mike Mazurki—A rather commonplace picture, but is held up and greatly improved by the superb performance turned in by Pat O'Brien. It is a story of a fast thinking drunken lawyer who resorts to all tricks, both legal and illegal to free his clients. See my report on "The Racket" to see how I tied these two pictures in with local "prison riots" events. LDIT rating: Good. Played Sunday, Monday, April 27, 28.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

MAN IN THE SADDLE: Randolph Scott, Joan Leslie—Here is a really big western. You can run this on your best time and do business—one of the best Randolph Scott ever made. This outdoor scenery is in Technicolor and very beautiful. Play it. Played Friday, Saturday, May 2, 3.—W. A. Labarthe, Grant Theatre, Pond Creek, Okla.

MAN IN THE SADDLE: Randolph Scott, Joan Leslie—This is supposedly one of the high class western pictures. The acting, photography, story and direction are of a better grade than the usual western. It is full of drama and excitement, gun play and man to man fighting. We played it as our main feature, which was a mistake. It just isn't strong enough at the box office for top billing. Result: Business down, despite good weather. LDIT rating: Good. Played Tuesday, Wednesday, Thursday, April 29, 30, May 1.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

SUNNY SIDE OF THE STREET: Frankie Laine, Tony Arden—We had hopes of this doing extra business and ran a family night on it. The first night we did fairly well and the second night we dropped 30%, which doesn't speak very well for the picture. Played Wednesday, Thursday, April 30, May 1.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Lippert

AS YOU WERE: William Tracy, Joe Sawyer—This is not an unusual comedy, but in a few places it is very good—a story of Army life, far-fetched, but none the less funny. A suitable picture for the second feature. LDIT rating: Fair. Played Tuesday, Wednesday, Thursday, April 29, 30, May 1.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

BANDIT QUEEN: Barbara Britton, Philip Reed—We doubled this with a Lash LaRue western to just fair box office.—John Knowles, Palace Theatre, Gastonia, N. C.

LITTLE BIG HORN: John Ireland, Lloyd Bridges—Full of realism and action, the story is based on a brief phase of American history, showing the life and background of the men sent to warn General Custer of the fate which awaited him. LDIT rating: Good. Played Friday, Saturday, May 2, 3.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

Metro-Goldwyn-Mayer

AN AMERICAN IN PARIS: Gene Kelly, Leslie Caron—Good business, but it cost us a big percentage.—John Knowles, Palace Theatre, Gastonia, N. C.

ANGELS IN THE OUTFIELD: Paul Douglas, Janet Leigh—Making a good down to earth family picture is a specialty with M-G-M and in "Angels in the Outfield," they did themselves proud. It was tops in every department. Let's have more like them, M-G-M, the people loved it. Played Tuesday, March 25.—W. A. Labarthe, Grant Theatre, Pond Creek, Okla.

TEXAS CARNIVAL: Esther Williams, Howard Keel, Red Skelton—Excellent. I say this is one of the best comedy pictures of the year. I could use more of

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

these. Played on Sunday and Monday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

WESTWARD THE WOMEN: Robert Taylor, Denise Darcel—When M-G-M start out to make a big 'un, they make a big 'un. "Westward the Women" is positively the biggest and best super western I have ever seen, and these old tired eyes of mine have been looking at 'em ever since I started to run a picture machine for M. A. Martine in the old Dixie No. 1 in Galveston, Texas, back in 1910. Played Friday, Saturday, April 18, 19.—W. A. Labarthe, Grant Theatre, Pond Creek, Okla.

Monogram

HOT ROD: James Lydon, Gloria Winters—Plenty of action for the Saturday crowd.—John Knowles, Palace Theatre, Gastonia, N. C.

LET'S GO NAVY: Bowery Boys—This is a picture they liked, as the Bowery Boys are still popular. You scratch your head sometimes to know what is popular, but believe these boys still have entertainment value on the screen. Haven't seen them on television yet. Played Friday, Saturday, May 2, 3.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

YUKON MAN HUNT: Kirby Grand, Margaret Field—Double billed with "Sunny-side of the Street" and cannot say that we had any extra business with these pictures. Played Wednesday, Thursday, April 30, May 1.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Paramount

AT WAR WITH THE ARMY: Dean Martin, Jerry Lewis—A very good comedy.—John Knowles, Palace Theatre, Gastonia, N. C.

RKO-Radio

DRUMS IN THE DEEP SOUTH: James Craig, Barbara Payton—We put out a few 24-sheets on this and it paid off.—John Knowles, Palace Theatre, Gastonia, N. C.

DRUMS IN THE DEEP SOUTH: James Craig, Barbara Payton, Guy Madison—This is an unusual story of the south as well as of the Civil War, with a surprise ending. The costume designers, director and camera men deserve much acclaim for the exceptional work in making this picture appear to be a larger production than it actually is. LDIT rating: Good. Played Friday, Saturday, May 2, 3.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

MACAO: Robert Mitchum, Jane Russell—Better than average business—if you let people know you have it with plenty of outdoor paper—24-sheets and 6-sheets.—John Knowles, Palace Theatre, Gastonia, N. C.

RACKET, THE: Robert Mitchum, Elizabeth Scott—This is an especially good cops and robbers story. Robert Mitchum turns in an exceptionally fine performance. The story moves along at a fast pace. It not always true to life, it is still realistic. After the New Jersey and Jackson, Mich. (36 miles away) prison riots, we felt it would be a natural to tie in the titles of our double bill "The Racket" and "Criminal Lawyer" with local events. Radio and newspaper teasers and announcements over our own PA system and in-car speakers went like this: "Why the Jackson prison riot? What makes a criminal? Why do some men turn to the racket? Be sure to see." Result:

Excellent business despite reports of a slump in other drive-ins throughout the state. LDIT rating: Good. Played Sunday, Monday, April 27, 28.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

THING, THE: We played this one a little late, but we did better than average.—John Knowles, Palace Theatre, Gastonia, N. C.

Republic

BELLE LE GRAND: Vera Ralston, John Carroll—One of the best we have had from Republic.—John Knowles, Palace Theatre, Gastonia, N. C.

CALIFORNIA PASSAGE: Forrest Tucker, Adele Mara—One of the best westerns we have played in many a month. We paid too much for this one, though, and box office business here—while better than some other Saturday nights—was still down and we lost money. Played Saturday, May 3.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

CUBAN FIREBALL: Estelita Rodriguez, Warren Douglas—A good little picture that was enjoyed by those who came. Business down to nearly half! We went way into the red on this one, but it certainly wasn't the picture's fault. Played Sunday, April 27.—Myron E. Kluge, Rainbow, Platte Center, Nebr.

THUNDER IN GOD'S COUNTRY: Rex Allen, Ellen Kay—Just as good as Autry or Rogers. We are going to build him like we did Rogers.—John Knowles, Palace Theatre, Gastonia, N. C.

Twentieth Century-Fox

FROGMEN, THE: Richard Widmark, Dana Andrews—This is an unusual picture that packed the house.—John Knowles, Palace Theatre, Gastonia, N. C.

United Artists

FABIOLA: Michele Morgan, Henry Vidal—This is strictly an exploitation picture and I am doubtful where it is good policy to play it in your situation. We put out a special herald on it and did some extra advertising on it. The first night we did fairly well and the second night died badly and we received a lot of adverse criticism about it. I would think twice before I played it in a situation again. However, it has entertainment value and has done well in some places. Played Monday, Tuesday, April 28, 29.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

HE RAN ALL THE WAY: John Garfield, Shelley Winters—Did not do so well here, but a good picture.—John Knowles, Palace Theatre, Gastonia, N. C.

SILENT CONFLICT: Bill Boyd—A typical western saved by Bill Boyd as Hopalong Cassidy which has appeal at the box office to his fans. Played Friday, Saturday, April 18, 19.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Michigan.

Universal International

BEND OF THE RIVER: James Stewart, Arthur Kennedy—Polks want a colossal super western that will please everyone and do better than average business. So buy book and play "Bend of the River." Took a lot of money to make this one. Very few come any better or bigger.

(Continued on opposite page)

Warner Bros.

BIG TREES, THE: Kirk Douglas, Patrice Wymore—This one will surprise you. Get your preachers and churches in on it. Has big religious angle. While it only did average business here, it's top flight and has some of the most thrilling finishes you ever saw, all in beautiful Technicolor. It will satisfy everyone. Played Sunday, Monday, Tuesday, May 4, 5, 6.—W. A. Labarthe, Grand Theatre, Pond Creek, Okla.

HIGHWAY 301: Steve Cochran, Virginia Grey—A good gangster picture with a true story, similar to "Canyon City" and "He Walked by Night." Comments very good. We have just installed a new pair of Holmes projectors, also the theatre has the latest in new seats and sound.—L. Brazil, Jr., New Theatre, Bearden, Ark.

PAINTING THE CLOUDS WITH SUNSHINE: Dennis Morgan, Virginia Mayo—A mighty fine musical in color, has comedy too. The number "Birth of the Blues" is worth the admission price. We showed this on our new machines and the music came out as though the stars were on the stage. Played on Sunday and Monday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Shorts

Paramount

BY LEAPS AND HOUNDS: Noveltoons—A cartoon about Herbert the foxhound.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

LET'S STALK SPINACH: Popeye Cartoon—O. K.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

Warner Bros.

NEIGHBOR NEXT DOOR, THE: Technicolor Special—I have already raved about this outstanding short on Canada and think it's tops. Play it—enjoy it. Harland Rankin, Plaza Theatre, Chatham, Ont.

TWO'S A CROWD: Merrie Melody & Looney Tune—Typical dog and cat cartoon.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

Sun Shines on Nellie and Town of Hutchinson, Kans.

Hutchinson, Kans., was to expand from a normal 35,000 to a sparkling 250,000 this Tuesday, 20th-Fox was claiming, when the company's "Wait 'Til the Sun Shines, Nellie" was to have its premiere in the city that day. A Hollywood contingent was to fly there, herded by producer George Jessel, and including performers Jean Peters, Hugh Marlowe and Helene Stanley. Also to be there were Dr. Sigmund Spaeth, music commentator, who was to conduct a giant community sing; and John Gnagy, who was to sketch festivities for a national magazine. The picture was made in Hutchinson.

Eugene Cole Reopens Michigan Drive-In

Eugene Cole, manager of the Jackson Drive-In, Jackson, Michigan, submits his campaign book as an entry for the Quigley Awards in the second quarter, to describe his advertising tactics in reopening the Jackson Drive-In for the season. It is a complete job, with everything represented from newspaper ads to gadgets for the intrigue of customers.

John Volz Renews His Membership

John G. Volz, publicity director for the Northwood theatre, Baltimore, renews his contact with the Round Table by sending it photos in his new activities for our picture file. But he is a member in good standing,

Short Product in First Run Houses

NEW YORK—Week of May 12

ASTOR: FDR—Hyde Park....Pictorial Films
Feature: My Six Convicts.....Columbia

CAPITOL: Musiquis.....MGM
Dog Trouble.....MGM
Feature: Carbine Williams.....MGM

CRITERION: Rastlin' Rogues.....Columbia
Hush My Mouse.....Warner Bros.
Feature: The Sniper.....Columbia

GLOBE: 14 Carrot Rabbit.....Warner Bros.
Sportlight.....Paramount
Feature: Red Mountain.....Paramount

MAYFAIR: Casper Takes a Bow Wow.....Paramount
Fresh Water Champs.....Paramount
Feature: The Atomic City.....Paramount

PARAMOUNT: Water Jockey Hi-Jinks.....Paramount
Basketball Headliners of 1952.....RKO Radio
Feature: Macao.....RKO Radio

RIVOLI: Fun at the Fair.....Paramount

Big Sister Blues.....Paramount
Feature: Pride of St Louis.....20th-Fox

ROXY: Off to the Opera.....20th-Fox
Accent on Balance.....20th-Fox
Feature: Belles on Their Toes.....20th-Fox

WARNER: Water, Water Every Hare.....Warner Bros.
So You Want to Enjoy Life.....Warner Bros.
Danger Is My Business.....Warner Bros.
Feature: Mara Maru.....Warner Bros.

CHICAGO—Week of May 12

EITEL'S PALACE: Two Mouseketeers.....MGM
Jasper National Park.....MGM
Feature: Singin' in the Rain.....MGM

ESQUIRE: Olympic Elk.....RKO-Disney
Feature: The Narrow Margin.....RKO Radio

SURF: They All Like Boats.....Paramount
Little Bo Beep.....Warner Bros.

Feature: Man in the White Suit.....Universal
ZIEGFELD: Off to the Opera.....20th-Fox
Majestic Redwoods.....20th-Fox
Feature: Passion for Life.....Brandon

for he has his current membership card. We welcome him back as an active correspondent, since he is now manager of the Northwood shopping center, a development including 26 fine stores, the 1,200-seat Northwood theatre, a Professional Building and Gulf Oil station. The present site is 16½ acres with parking for 1,000 cars, and is eventually to be enlarged with a department store to serve the trading area.

Keel Apple Blossom Marshal

Howard Keel, MGM star, was grand marshal at the 25th Shenandoah Valley Apple Blossom Festival parade, a position held previously by Van Johnson, Bing Crosby and Bob Hope. The affair was at Winchester, Va.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name.....
Position.....
Theatre.....
Address.....
City.....
State.....
Circuit.....

Absolutely No Dues or Fees

Worcester Bus Tieup Helps the Movies

John DiBenedetto, manager of Loew's Poli theatre, Worcester, Mass., found the local bus company very receptive to a scheme to sell bus fares and movie tickets on a cooperative basis. Business was off for both, so the bus company launched a campaign to "Relax: Go to the Movies, Take a Bus." Cards were posted on all buses and 300,000 time schedules were distributed on various lines. Proposition was arranged with suggestion from Harry Shaw, Loew's Poli division manager, to the managers of the five theatres in Worcester who would benefit by the arrangement. Leo Lajoie, manager of the Capitol, Murray Howard, manager of the Warner, and Robert S. Portle, manager of Loew's Poli Elm Street, are participating.

Fred Curtice Sells 'Em In Sacramento, Cal.

Fred Curtice, manager of the Esquire theatre, a Blumenfeld house in Sacramento, Cal., gives us an outline of his exploitation and handling of "My Six Convicts" and "The San Francisco Story," with good newspaper advertising and interesting ballyhoo. Window displays included a 6-sheet posted in a vacant store ten days in advance, and house staff wore appropriate stripes for "Six Convicts." Promotion put over "San Francisco Story" in face of Shrine Circus as formidable opposition to successful operation on this attraction.

New Type Trailers

Twentieth Century-Fox is making available three different star-type Technicolor trailers in varying lengths for "Wait 'Til The Sun Shines, Nellie." George Jessel provides the narration along with Susan Hayward and Gregory Peck. The trailers vary not only in length but also in selling approach.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 108 attractions, 4,643 playdates

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Aaron Slick From Punkin Crick (Para.)	—	—	2	4	5
African Queen, The (UA)	24	8	—	—	—
Aladdin and His Lamp (Mono.)	—	—	2	2	2
An American in Paris (MGM)	13	45	26	39	9
Another Man's Poison (UA)	—	5	1	6	26
At Sword's Point (RKO)	—	7	9	7	5
Battle at Apache Pass (Univ.)	—	6	8	6	1
Belle of New York (MGM)	—	2	9	22	6
Bend of the River (Univ.)	24	41	22	1	—
Big Trees, The (WB)	—	2	7	7	1
Boots Malone (Col.)	—	—	3	11	8
Bright Victory (Univ.)	—	5	13	20	18
Bugles in the Afternoon (WB)	—	2	17	15	5
Callaway Went Thataway (MGM)	2	9	34	29	8
Calling Bulldog Drummond (MGM)	—	—	—	11	8
Cimarron Kid, The (Univ.)	—	27	29	16	1
Close To My Heart (WB)	—	16	40	16	5
Deadline U. S. A. (20th-Fox)	—	1	3	—	3
Death of a Salesman (Col.)	—	—	7	5	8
Decision Before Dawn (20th-Fox)	—	1	27	42	4
Detective Story (Para.)	2	33	27	33	4
Distant Drums (WB)	29	46	35	10	4
Double Dynamite (RKO)	—	—	6	40	9
Elopement (20th-Fox)	—	14	22	32	11
Family Secret, The (Col.)	—	—	—	2	2
Finders Keepers (Univ.)	—	—	2	—	3
First Time, The (Col.)	—	—	6	—	—
Five Fingers (20th-Fox)	—	1	4	3	17
Fixed Bayonets (20th-Fox)	1	7	35	24	18
Flame of Araby (Univ.)	—	13	23	27	5
Flaming Feather (Para.)	—	1	13	6	3
For Men Only (Lippert)	—	—	2	—	5
*Fort Defiance (UA)	—	7	17	8	—
Fort Osage (Mono.)	—	4	11	2	—
Girl in Every Port, A (RKO)	—	1	12	11	6
Girl On the Bridge (20th-Fox)	—	—	2	6	2
Golden Girl (20th-Fox)	—	9	34	64	16
Greatest Show on Earth, The (Para.)	9	—	—	—	1
Green Glove, The (UA)	—	—	4	—	1
Harlem Globetrotters, The (Col.)	2	16	9	2	—
Here Come the Nelsons (Univ.)	1	6	6	7	3
*Honeychile (Rep.)	1	13	12	3	8
Hong Kong (Para.)	—	2	20	22	6
†Hoodlum Empire (Rep.)	—	—	1	1	2
I'll Never Forget You (20th-Fox)	—	—	14	15	10
I'll See You in My Dreams (WB)	11	27	64	20	3

	EX	AA	AV	BA	PR
Indian Uprising (Col.)	—	—	5	5	1
I Want You (RKO)	—	5	29	19	8
Invitation, The (MGM)	—	3	17	21	5
It's a Big Country (MGM)	2	7	16	8	3
Jack and the Beanstalk (WB)	—	3	9	4	2
Japanese War Bride (20th-Fox)	1	10	23	11	1
Just This Once (MGM)	—	—	7	14	2
Lady Pays Off, The (Univ.)	—	3	9	25	5
Lady Says No, The (UA)	—	—	1	1	2
Las Vegas Story (RKO)	—	2	9	23	14
Let's Make It Legal (20th-Fox)	1	5	22	43	12
Light Touch, The (MGM)	—	—	2	17	10
Lone Star (MGM)	8	37	49	8	2
Love Is Better Than Ever (MGM)	—	—	4	5	8
Ma and Pa Kettle at the Fair (Univ.)	19	13	3	1	—
†Macao (RKO)	—	2	2	—	—
Man in the Saddle (Col.)	3	21	33	6	4
Marrying Kind, The (Col.)	—	5	4	—	—
Meet Danny Wilson (Univ.)	—	—	3	17	13
Model and The Marriage Broker, The (20th-Fox)	—	3	13	33	11
Mutiny (UA)	—	—	3	2	1
My Favorite Spy (Para.)	8	20	48	21	—
My Six Convicts (Col.)	—	4	—	2	1
†My Son John (Para.)	—	—	—	2	4
On Dangerous Ground (RKO)	—	—	4	13	3
Pandora and the Flying Dutchman (MGM)	—	11	23	10	2
Phone Call From a Stranger (20th-Fox)	—	7	19	27	21
Pride of St. Louis (20th-Fox)	4	6	5	1	—
Purple Heart Diary (Col.)	—	—	1	5	3
Quo Vadis (MGM)	11	5	—	—	—
Rancho Notorious (RKO)	—	—	2	5	3
Red Skies of Montana (20th-Fox)	—	3	4	40	4
Retreat, Hell! (WB)	2	17	19	6	8
Return of the Texan (20th-Fox)	—	2	8	4	1
River, The (UA)	—	3	2	—	1
Room For One More (WB)	10	37	28	23	2
Sailor Beware (Para.)	52	21	5	—	—
Scandal Sheet (formerly The Dark Page) (Col.)	—	—	—	2	2
Sellout, The (MGM)	—	—	1	4	4
Silver City (Para.)	—	6	42	32	4
Singin' in the Rain (MGM)	8	6	7	—	—
Snow White and the Seven Dwarfs (RKO)	—	3	4	3	—
Something To Live For (Para.)	—	—	1	2	2
Son of Dr. Jekyll (Col.)	—	1	3	—	2
Starlift (WB)	3	36	54	27	6
Steel Town (Univ.)	—	4	13	4	—
Strange Door, The (Univ.)	—	—	3	6	2
Streetcar Named Desire, A (WB)	16	12	9	6	2
*Submarine Command (Para.)	1	10	22	25	12
Tanks Are Coming, The (WB)	1	18	52	21	24
Tembo (RKO)	5	7	1	—	4
Ten Tall Men (Col.)	1	45	29	14	2
This Woman Is Dangerous (WB)	—	1	8	17	3
Too Young To Kiss (MGM)	4	60	50	7	—
Treasure of Lost Canyon (Univ.)	—	—	5	—	5
Viva Zapata! (20th-Fox)	1	6	8	15	45
Weekend With Father (Univ.)	—	11	27	22	6
Westward the Women (MGM)	24	39	16	2	1
When Worlds Collide (Para.)	2	7	34	24	21
Wild Blue Yonder (Rep.)	9	15	26	13	2
Wild North, The (MGM)	—	5	5	6	2
With a Song in My Heart (20th-Fox)	10	17	5	—	—

The Product Digest

The Quiet Man

Republic—Romance, Beauty and Charm

Ireland is the real star of this different and bewitching motion picture—different in mood, story, tempo, style and technique from anything to come from Hollywood in many a year and different in fact from anything thus far from the creative hand of John Ford, whose versatility can be measured by the difference between "The Informer," "Stagecoach" and this production.

As star of the piece Ireland is at her laughing, loving, tilting best, a tender, bewitching, elusive, contrary colleen to set any man to fighting or drinking, and any woman to wiping her eyes. Her beauty is the beauty of the green, green hills and the sun on the roses, her humor is earthy and lusty and brave and her moods shift with the suddenness of the summer sky from tender love to back contrariness.

With this witchery captured for the screen in color by Technicolor, Ford with consummate skill has threaded a simple romantic tale designed to show these charms at their best. John Wayne is a man of mystery when he first arrives in Innisfree, County Galway, none knowing that he is an American prizefighter seeking to forget that he has killed a man by accident in the ring. He rouses the ire of Victor McLaglen, Squire Red Will Danaher, when he buys the cottage White O'Mornin' where his mother was born, and fans it to fury when he falls in impetuous love with red-haired Maureen O'Hara, sister of the Squire.

Barry Fitzgerald as Michaleen Flynn, village bookmaker, marriage broker and general character, after a stormy courtship, arranges a match, with Red Will reluctantly setting a dowry for his sister. With the marriage over Red Will reneges on the dowry payment and the bride looks out her husband so long as he refuses to fight for her rights. Wayne, unwilling to use his professional skill as a fighter, is finally driven to it and the picture ends with an epic struggle raging across miles of the countryside, with stops in the local pub, and with the entire village laying wagers on their favorites.

Mere telling of the tale omits the charm of the telling. The portrayal of the customs, the character, the mood, and the wit and charm and humanness and the feeling of the country and the people, lives in every minute of the screen time. It is a universal love story told in intricately detailed provincial terms. It could happen only in Ireland, but happening there, it could happen any place. It is delicately woven substance of the kind that has delighted the world for centuries.

The major weight of credit must, of course go to Ford, but contributing heavily are the magnificent Technicolor photography, the individual performances by John Wayne, Number One box office star, by the other stars and by Ward Bond and a group of Abbey Theatre players, the screenplay by Frank S. Nugent and the score by Victor Young.

Seen in a projection room where it delighted

a group of professional trade paper reviewers.

Reviewer's Rating: Superior.—JAMES D. IVERS.

Release date, not set. Running time, 129 minutes.

PCA No. 15529. General audience classification.

Sean Thornton..... John Wayne
Mary Kate Danaher..... Maureen O'Hara
Michael Flynn..... Barry Fitzgerald
Father Lonergan..... Ward Bond
Red Will Danaher..... Victor McLaglen
Mildred Natwick, Francis Ford, Eileen Crowe, May Craig, Arthur Shields, Charles FitzSimons, James Lilburn, Sean McGlory, Jack McEwan, Joseph O'Dea, Eric Gorman, Kevin Lawless, Paddy O'Donnell, Web Overlander

Pat and Mike

MGM—Tracy and Hepburn

The Spencer Tracy-Katharine Hepburn combination has long since established itself as one of the prime entertainment factors of the screen, and in "Pat and Mike" there is no slackening of their delightful comedy pace.

Tracy as the "dese, dems and dose" sporting promoter who will play it slightly offside if there is a faster buck in it that way, and Miss Hepburn as the super girl athlete, who team up for their own separate reasons, make a thoroughly happy combination for any audience anywhere. There is further sales value in the bright and sprightly screenplay by Ruth Gordon and Garson Kanin, the sharp direction of George Cukor and the production accorded the whole by Lawrence Weingarten.

For additional and "gravy" name importance appear a number of honest-to-pro sports stars, seen in their natural habitats. They include Gussie Moran, Babe Didrikson Zaharias, Don Budge, Alice Marble, Frank Parker, Betty Hicks, Beverly Hanson and Helen Dettweiler, which means, for the uninitiated, some top-flight tennis and golf stardom in real life.

Tracy and Miss Hepburn were never better, and thoroughly able assistance, if such were needed, is afforded by Aldo Ray, as the half-brained boxer in Tracy's stable; William Ching as Miss Hepburn's superior fiancé, and Sammy White and George Mathews in particular.

Miss Hepburn, physical ed instructor at a California college, finds that every time the chips are down in competition, her fiancé, the college's administrative assistant, rattles her to a frazzle. In a national golf tourney, Tracy attempts to bribe her to lose, and although she turns him down, when later she feels that she must beat herself psychologically, she teams with Tracy as her promoter and manager in a pro barnstorming tour of golf and tennis. Things work fine until Ching sticks his nose into the act again, and she falls apart. Finally, through incident after incident which provide high comedy of the quiet order, Ching misunderstands the situation when he sees Tracy and Miss Hepburn in what looks like an awkward

situation, and stalks off. From there on out it's the lady athlete and her manager, with an implied future management by the lady.

It's fun, and lots of it, handled with expert skill by a couple of actor folks who really know how to hit.

Reviewed at the MGM projection room in New York. Reviewer's Rating: Excellent.—CHARLES S. AARONSON.

Release date, June, 1952. Running time, 95 minutes.

PCA No. 15819. General audience classification.

Mike Donovan..... Spencer Tracy
Pat Pemberton..... Katharine Hepburn
Davie Hucker..... Aldo Ray
Collier Weld..... William Ching
Sammy White, George Mathews, Loring Smith, Phyllis Povah, Charles Buchinski, Frank Richards, Jim Backus, Chuck Connors, Joseph E. Bernard, Owen McGivney, Lon Lubin, Carl Switzer, William Self, Gussie Moran, Babe Didrikson Zaharias, Don Budge, Alice Marble, Frank Parker, Betty Hicks, Beverly Hanson, Helen Dettweiler

Scaramouche

MGM—Swashbuckling Adventure

Big, beautiful and boisterous. That just about sums up MGM's new film version in color by Technicolor of Rafael Sabatini's famous adventure classic "Scaramouche."

"Scaramouche" is a natural story for the screen, and as produced by Carey Wilson and directed by George Sidney it comes out as a motion picture with plenty of motion, thrilling action, romance and unbelievable enough sword-play to make it Grade A entertainment in the most profitable tradition.

Sidney's astute handling of the cast and colorful material deserves every praise.

Added to all this is the star-studded cast headed by Stewart Granger and Eleanor Parker, who are given excellent support by Janet Leigh, Mel Ferrer, Henry Wilcoxon, Nina Foch and Lewis Stone. Certainly all the above should give the exhibitor plenty to work with. As it is, the legions of all ages who have read the Sabatini classic, plus word-of-mouth, should make the picture a natural at the box office.

The theme is familiar—the growing struggle between the French masses and the monarchy just before the revolution—but the treatment given it by Sabatini was different: the hero is the traditional Opera Comique clown "Scaramouche" who is out to avenge the death of his closest friend, a revolutionary, slain by the vicious and villainous Marquis de Maynes—beautifully played by Ferrer.

It takes a little while for the action to get into high gear—the film runs close to two hours—but when it does, there's no stopping. Granger in the title role is a roguish, easy-going rascal who finds his care-free days suddenly ended when he falls in love with Miss Leigh, whom he later believes is his sister. His fiancée, Miss Parker, meanwhile continues her tempestuous romance with him as he is hounded and chased by Marie Antoinette's soldiers and Ferrer.

Finally, inspired by the ideals of his departed friend, he trains himself to become an expert swordsman to be ready for the day when Fer-

(Continued on following page)

SHOWMEN'S REVIEWS ADVANCE SYNOPSIS THE RELEASE CHART

(Continued from preceding page)

ter, who plans to marry Miss Leigh, will cross his path.

This happens at a gala performance when the troupe is playing in Paris, and "Scaramouche" and his leading lady, Miss Parker, are the toast of the city. Then ensues a most thrilling sword battle, with Granger and Ferrer, testing their skill as they move into the balconies, on ledges, into the audience, across the stage, and so forth. Granger, besides winning the fight, also wins Miss Leigh.

The climax of the story is somewhat weak, but no matter. What came before in terms of action and suspense more than makes up for it. In the MGM tradition, the other production values are of the highest order with the setting and camera work superb. A fine screenplay was turned in by Ronald Millar and George Froeschel. Granger is dashing and romantic in the key role, and Miss Parker and Miss Leigh add beauty and talent to a fine production.

Reviewed at the MGM screening room in New York. Reviewer's Rating: Excellent.—CHARLES J. LAZARUS.

Release date, June, 1952. Running time, 118 minutes. PCA No. 15626. General audience classification.

Andre Moreau	Stewart Granger
Leonore	Eleanor Parker
Aline de Gerville	Janet Leigh
Noel, Marquis de Maynes	Mel Ferrer
Marie Antoinette	Nina Foch
Henry Wilcoxon	Richard Anderson
Lewis Stone	Robert Cote
Curtis Cooksey	John Dehner
Cott, Dan Foster	Owen McGivney
Frank Mitchell	Carol Hughes
Richard Hale	

Clash by Night

RKO—Wald-Krasna—Melodrama

"Clash By Night" is the kind of heavy melodrama which the production team of Jerry Wald and Norman Krasna are especially competent in handling. This is not a pretty picture, by any means, neither is the story of an unfaithful wife especially new, but the handling is bold and the overall theme engrossing enough to promise some good returns at the box office.

The exhibitor should have some good names to exploit on the marquee. Paul Douglas and Barbara Stanwyck (playing to type in the role of the misunderstood woman seeking happiness) are the stars, while Robert Ryan and Marilyn Monroe lead the supporting cast. The film also introduces young and handsome Keith Andes, who shows promise of becoming a fine actor and top box office personality.

Produced by Harriet Parsons and directed by Fritz Lang, "Clash By Night" was written for the screen by Alfred Hayes and based on a play by Clifford Odets which Billy Rose produced some years ago. There's no doubt that considerable revisions had to be made from stage to screen, but the film version is still much too long, running one hour and three-quarters.

Douglas, doing a fine job of acting, plays the soft-hearted, good-natured captain of a fishing boat who is attracted to the hardboiled Miss Stanwyck when she returns to her home and life in the dull, drab seacoast fishing town. Miss Stanwyck has been kicked around a little bit, and despite her trepidations against marrying Douglas (because she knows her restless nature) does so nevertheless.

Ryan, Douglas' best friend, is having his own marital difficulties and his moral standards are just slightly lower than were Miss Stanwyck's before she decided to try and settle down with Douglas. However, things don't work out and Ryan succeeds in almost breaking up the Douglas home when Miss Stanwyck decides to run away with him.

After many empty phrases, and much noble gesturing, however, Miss Stanwyck realizes that she is dealing her husband (who almost kills Ryan) an unfair hand and she decides to go back and try and make a decent home life for herself, Douglas and their child.

It's all pretty hokey melodrama, much on the soap opera style, but in this case the generous amount of soap may very well clean up nicely.

The dialogue is almost incessantly flip, glib little jottings of marital philosophy which seem strange coming from the mouths of persons living in a simple fishing town.

Miss Stanwyck is competent and as noble as ever, while Ryan is as callous a home-wrecker as has ever been seen on the screen. J. Carroll Naish contributes a nice portrayal of Douglas' uncle. The obvious relationship between Miss Stanwyck and Ryan makes this rather questionable fare for the young element of filmgoers.

Reviewed at the RKO screening room in New York. Reviewer's Rating: Good.—C. J. L.

Release date, June, 1952. Running time, 105 minutes. PCA No. 15599. Adult audience classification.

Mae	Barbara Stanwyck
Jerry	Paul Douglas
Robert Ryan	
Peppy	Marilyn Monroe
J. Carroll Naish	Keith Andes
Silvio Minciotti	

Outcast of the Islands

UA-Lopert—Passion in the Jungle

This is an able, but very British, dramatization of the Joseph Conrad novel. It is a London Films' piece, produced and directed by Carol Reed, in a meter with which the Korda people are familiar—the wild, exotic uncivilized areas of action in the world.

It has the strength in its drama—the degradation of a white man amid the sloppy natives—and of its wild scenes, and of its lush, luring locations. It also has weakness in its drama, which is that of the nineties, in its declamations at length in the choicest of King's English, and in the substantial amount of "ham" to go along with it. Guiltiest of players in this respect is Robert Morley, who plays a vena, unctuous, always mortified and fearful, continually outwitted trading post director.

Some American audiences will like the transportation to jungle and savage, and it has on this account a basic exploitation anchor; others may have little patience, little understanding the necessity for maintaining the white man's prestige.

Much of the success of the integrated story depends completely upon adroit cutting and editing of scenes of Malay faces and huts and flora and fauna photographed artfully and artily—and blended with studio shots of the principal players, the whole merging properly with Brian Easdale's specially composed music, and all rising to a crescendo of passion with British elder actor Ralph Richardson searingly denouncing Trevor Howard. The latter, hunted down by Richardson in the far reaches of soggy jungle, expects to be killed. Instead Richardson's words flay him. He has betrayed the latter by giving his secret, the course up the river to a trading post, to rival traders, and he has betrayed his white race by taking up with native girl Kerima.

The latter says not a word. As the only alluring female in the jungle, she needs no words.

Wendy Hiller's role is minor, as Morley's queasy wife, who watches Howard's disintegration. Even the Richardson role allows him none of the subtlety which art audiences, familiar with him, expect. Howard's role is by necessity and by current standards over-melodramatic, and he plays it thus.

William Fairchild did the screenplay and Vincent Korda the sets. The photography, as important as the acting, was the work of John Wilcox.

Seen at the New York projection room of United Artists. Reviewer's Rating: Good.—FLOYD STONE.

Release date, not set. Running time, 93 minutes. PCA No. General audience classification.

Captain Lingard	Sir Ralph Richardson
Peter Wilkms	Trevor Howard
Almayer	Robert Morley
Mrs. Almayer	Wendy Hiller
Anna	Kerima
Babalatchi	George Coulouris
Wilfrid Hyde-White	Frederick Valk
Betty Ann Davies	Dharma Emmanuel
Peter Illing	A. V. Bramble
Annabel Morley	James Kenney
Marne Maitland	

Paula

Columbia—Women's Drama

A woman frustrated in her desires to have a child forms the basis for this smoothly fashioned starring vehicle for Loretta Young who, as always, turns in a beautiful and believable performance in the title role. The sentimental nature of the drama makes it a natural to have wide appeal among the women who, in turn, will sell it to the men. Supporting Miss Young are Kent Smith, her college professor husband, and Alexander Knox, an understanding doctor friend. Young Tommy Rettig also deserves top mention for his restrained performance as the orphan, a mute as a result of a hit-and-run accident, whom Miss Young rehabilitates.

The crux of the story is that Miss Young was the driver of the car that hit Tommy. Through no fault of her own, she is separated from him after the accident and in the ensuing hub-bub about the "drunken society" woman described as the hit-and-run driver, she hides her deed. Contributing to her action are the fear of scandal and her own nervous state as a result of just having learned she will be unable to bear children.

The bulk of the drama concerns her efforts to teach the boy to talk, eventually even with the knowledge that when he can, he will put the finger on her as the hunted driver. As might have been predicted, the boy learns to love her despite her guilt. A happy ending finds her cleared and a rich, full life in store for the heretofore childless parents.

The screenplay, by James Poe and William Sackheim, is based on a story by Larry Marcus. Buddy Adler produced and Rudolph Mate directed.

Seen at Columbia screening room in New York. Reviewer's Rating: Good.—VINCENT CANBY.

Release date, June, 1952. Running time, 80 minutes. PCA No. 15568. General audience classification.

Paula Rogers	Loretta Young
John Rogers	Kent Smith
Dr. Clifford Frazer	Alexander Knox
Tommy Rettig	Otto Hulett
Will Wright	Raymond Greenleaf
Eula Guy	William Vedder
Kathryn Card	Sidney Mason

Brave Warrior

Columbia—Indians Wronged

Here is another in the number of pictures released in recent months dealing with the wronging of Indians by the white man who moved into the former's territory during the frontier days.

This is an interesting, suspenseful Western film, in color by Technicolor, and starring Jon Hall as the Government man who tries to bring about a peace between the well-meaning whites and misunderstood Redskins. To accomplish this mission, Hall is naturally forced to use his tact, ingenuity, fists and guns. This he does in an accomplished manner that any Western fan should find entertaining.

Helping Hall are Christine Larson as the girl whose father is a key man in the plot and Jay Silverheels as Chief Tecumseh. The story, set in 1811 when the Americans and British were getting their tempers up enough to go to war, becomes involved with some historical overtones as the British are pictured as trying to provoke the Indians into an uprising.

It takes all of Hall's resourcefulness and ability as a detective to track down the plotters and when he does there is plenty of action. On the side of the British is Michael Ansara as the brother of Tecumseh. Ansara is bitter against the Americans, having lost an eye during a battle with them. An insurgent group of Indians begins raiding and killing on white men's property when food, promised them by the Government, is destroyed by the plotters.

The story moves along nicely and the action is good. The camera work does much to help the picture along, being of high caliber. "Brave Warrior" was produced by Sam Katzman, directed by Spencer G. Bennet, and the screenplay was written by Robert E. Kent.

The acting in the hands of Hall, attractive

Miss Larson, Silverheels and the remainder of the supporting cast, is competent if not distinguished.

Reviewed at the Columbia screening room in New York. Reviewer's Rating: Good.—C. J. L.

Release date, June, 1952. Running time, 71 minutes. PCA No. 15502. General audience classification. Steve Buddell.....Jon Hall
Laura Macgregor.....Christine Larson
Chief Tecumseh.....Jay Silverheels
The Prophet.....Michael Ansara
Harry Cording, James Scay, George Eldridge, Leslie Denison, Rory Mallinson, Rusty Westcott, Bert Davidson, William P. Wilkerson, Gilbert V. Perkins

Red Planet Mars

UA—Hyde-Veiller—Pre-Space Ship Era

Despite its title, this Donald Hyde-Anthony Veiller presentation, released by United Artists, should not be sold as amazing science fiction. The gimmick in "Red Planet Mars" is a high-powered radio which establishes contact with Mars and the story concerns the psychological effects which word from the planet has on the various nations on earth. The end result is a lot of talk about the conflict between science and religion, none of it very profound or convincing.

The screenplay by John L. Balderston and Veiller, adapted from a play by Balderston and John Hoare, begins promisingly with Peter Graves, a young California scientist, establishing radio contact with Mars with the aid of a hydrogen tube developed by a Nazi war criminal. The latter, unknown to the Western world, is working on a similar project for the Russians in a retreat high in the Andes. The first word from Mars tells of a paradise where the normal life span is 300 years, where one acre of ground yields enough food to feed a whole army and where cosmic rays provide fuel for all machines. It's a peculiar comment on the state of the U. S. that this news throws our whole economic system into virtual collapse.

Shortly afterward, the Mars radio starts sending out messages calling for the rebirth of the worship of God, which advice steadies the U. S. a bit, but brings about a quick revolution in the Soviet Union. The picture, after

establishing this utopian state of affairs, goes on for a few plot twists in which it's first learned the Nazi scientist originated the "Martian" messages and then that he had nothing to do with one last bit of spiritual advice received over the ether. This, it seems, came from another celestial source.

The comparatively unknown cast turns in creditable and attractive performances. Assisting Graves are Andrea King as his wife and Orley Lindgren as his son, while Herbert Berghof is quite convincing as the Nazi scientist. Veiller produced and Harry Horner directed the semi-philosophical fantasy.

Seen at United Artists screening room in New York. Reviewer's Rating: Fair.—V. C.

Release date, May 15, 1952. Running time, 87 minutes. PCA No. 15801. General audience classification. Chris.....Peter Graves
Linda.....Andrea King
Stewart.....Orley Lindgren
Bayard Veiller, Walter Sande, Marvin Miller, Herbert Berghof, Willis Bouchey, Richard Powers, Morris Ankrum, Lewis Martin, House Peters, Jr., Claude Dunkin, Gene Roth, John Topa, Bill Kennedy, Grace Leonard, Vince Barnett

ADVANCE SYNOPSIS

THE DEVIL MAKES THREE (MGM)

PRODUCER: Richard Goldstone. DIRECTOR: Andrew Marton. PLAYERS: Gene Kelly, Pier Angeli.

DRAMA. Gene Kelly, an Army captain, returns to Munich to find Pier Angeli, who hid him from the Germans during the war. He finds Pier working as a "B" girl in a dive and against her wishes involved with a gang of smugglers. Gene gets into the fray which leads to the cracking of the ring after a spectacular pursuit leading up to Berchtesgaden, Hitler's mountain-top home. The film was made on location in Germany.

MR. CONGRESSMAN (MGM)

PRODUCER: Dore Schary. DIRECTOR:

Robert Pirosch. PLAYERS: Van Johnson, Patricia Neal.

DRAMA. The human and humorous side of the men who make the laws that govern the nation in Washington. Van Johnson is "Mr. Congressman," the object of forthcoming profile by Patricia Neal, a reporter anxious to find some blemish on his spotless reputation. She almost succeeds when Van is forced to decide how to vote on a bill which would benefit the nation as a whole but hurt the constituents in his state. Also on hand are Louis Calhern, an elderly politician; Sidney Blackmer, a lobbyist, and Philip Ober a feared Communist.

DEAD MAN'S TRAIL (Monogram)

PRODUCER: Vincent M. Fennelly. DIRECTOR: Lewis Collins. PLAYERS: Johnny Mack Brown, James Ellison.

WESTERN. Texas Ranger Johnny Mack Brown is assigned to find an escaped convict imprisoned for a \$100,000 robbery from which the loot never was recovered. The convict is slain by former bandit cohorts before Brown gets the dope from him. The convict's honest brother, James Ellison, however, helps Johnny "break the case," capture the gang and locate the hidden loot. The clue as to the location of the latter is provided by a crudely painted picture done by the convict in a pastoral mood.

SALLY AND SAINT ANN (U-I)

PRODUCER: Leonard Goldstein. DIRECTOR: Rudy Mate. PLAYERS: Ann Blyth, Edmund Gwenn, Palmer Lee.

DRAMA. Ann Blyth, a young Middleton school girl, has a remarkable friend in St. Ann who intercedes for the girl in doing all sorts of good works for her friends. Ann, however, overworks the Saint in her efforts to help her family, including her grandfather, Edmund Gwenn, who are persecuted by John McIntire. The latter owns the mortgage to Ann's home and it is only through some earnest efforts on the part of the family, plus assistance from St. Ann, that McIntire is reformed and the home saved.

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 1347-1348 issue of April 26, 1952.

Feature Product by Company starts on page 1337, issue of April 26, 1952.

For exploitation see Managers' Round Table section.

*Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
AARON Slick from Punkin Crick (color) (5119)	Para.	Alan Young-Dinah Shore	Apr., '52	95m	Feb. 23	1245	AYC	A-2	Good
About Face (color) (122)	WB	Gordon MacRae-Eddie Bracken	May 31, '52	94m	Apr. 12	1313		A-2	Good
Across the Wide Missouri (color) (208)*	MGM	Clark Gable-Ricardo Montalban	Oct. 23, '51	78m	Sept. 29	1041	AY	A-2	Good
Adventures of Capt. Fabian (5101)	Rep.	Errol Flynn-Micheline Prelle	Oct. 6, '51	100m	Sept. 29	1042	AY	B	Good
African Fury (formerly Cry, the Beloved Country) (Brit.)	UA	Canada Lee-Sidney Poitier	Feb., '52	104m	Jan. 26	1213		A-2	Excellent
African Queen (C)*	UA	Humphrey Bogart-Katharine Hepburn	Mar. 21, '52	104m	Dec. 29	1169	AYC	A-2	Good
African Treasure (5207)	Mono.	Johnny Sheffield-Donna Martell	Apr. 27, '52		May 10	(S) 1358			
Aladdin and His Lamp (color) (5299)	Mono.	Patricia Medina-John Sands	Feb. 24, '52	67m	Feb. 9	1230	AY	B	Very Good
American in Paris, An (color)* (209)	MGM	Gene Kelly-Leslie Caron	Nov. 9, '51	113m	Sept. 1	997	AY	A-2	Excellent
Angel With the Trumpet (Brit.)	Snader	Eileen Herlie-Basil Sydney	Dec. 20, '51	98m	Dec. 15	1154		B	Average
Anne of the Indies (color) (134)	20th-Fox	Jean Peters-Louis Jourdan	Nov., '51	81m	Oct. 20	1065	AY	A-2	Very Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS		Herald Review
				(S) Synopsis	Page		L. of D.		
Another Man's Poison	UA	Bette Davis-Gary Merrill	Jan. 16, '52	89m	Jan. 5	1178		A-2	Fair
African Fury (formerly Cry, the Beloved Country (Brit.))	UA	Canada Lee-Sidney Poitier	Feb., '52	104m	Jan. 26	1213		A-2	Excellent
Anything Can Happen (5117)	Para.	Jose Ferrer-Kim Hunter	May, '52	107m	Mar. 1	1253	AYC	A-1	Very Good
Apache Country	Col.	Gene Autry	May, '52	62m	May 10	(S) 1355	AYC	A-1	
At Sword's Point (color) (220)	RKO	Cornel Wilde-Maureen O'Hara	Feb., '52	81m	Jan. 26	1214	AYC	A-2	Good
Atomic City, The (formerly Los Alamos) (5120)	Para.	Michael Moore-Nancy Gates	June '52	85m	Apr. 12	1314	AYC	A-1	Good
BANNERLINE (206)	MGM	Selly Forrest-Lionel Barrymore	Oct. 12, '51	88m	Sept. 22	1033	AY	A-2	Good
Barefoot Mailman, The (404)	Col.	Robert Cummings-Terry Moore	Nov., '51	83m	Nov. 10	1102	AY	A-1	Good
Battle at Apache Pass (color) (217)	Univ.	John Lund-Jeff Chandler	Apr., '52	85m	Apr. 5	1306	AYC	A-1	Good
Belle of New York (223) (color)	MGM	Fred Astaire-Vera Ellen	Feb., '52	82m	Feb. 23	1245	AYC	A-1	Good
Belles on Their Toes (color)	20th-Fox	Jeanne Crain-Myrna Loy	May, '52	89m	Apr. 5	1305	AYC	A-1	Very Good
Bend of the River (color) (212)*	Univ.	James Stewart-Arthur Kennedy	Feb., '52	91m	Jan. 26	1213	AYC	A-1	Excellent
Beware, My Lovely	RKO	Ida Lupino-Robert Ryan	Not Set						
Big Night, The	UA	John Barrymore, Jr.-Joan Lorrington	Dec. 7, '51	75m	Nov. 10	1101		A-2	Good
Big Trees, The (color) (117)	WB	Kirk Douglas-Patricia Wymore	Mar. 29, '52	89m	Feb. 9	1229	AY	A-2	Good
Bitter Springs	Ealing-Bell	Tommy Trinder-Chips Rafferty	Oct. 1, '51	73m	Aug. 25	990		A-1	Good
Black Hills Ambush	Rep.	Allen Rocky Lane	May 20, '52						
Black Swan, The	20th-Fox	Tyrone Power-Maureen O'Hara (reissue)	June, '52		Oct. 17, '42				Good
Blackmail	Bell	Mai Zetterling-Dirk Bogarde	Oct. 15, '51	73m	Sept. 15	1015		B	Fair
Blazing Forest, The (color)	Para.	John Payne-Susan Morrow	Sept., '52		Apr. 19	(S) 1322			
Blue Veil, The (263)*	RKO	Jane Wyman-Charles Laughton	Oct., '51	114m	Sept. 15	1015	AY	A-2	Excellent
Bonnie Prince Charlie (C) (Brit.)	Snader	David Niven-Margaret Leighton	Jan., '52	98m	Jan. 19	1194		A-1	Fair
Boots Malone (419)	Col.	William Holden-Johnny Stewart	Jan., '52	103m	Dec. 29	1169	AY	A-2	Good
Border Saddlemates (5143)	Rep.	Rex Allen	Apr. 15, '52	67m	May 10	1358			Good
Brave Warrior (color)	Col.	Jon Hall-Christine Larsen	June, '52	73m	May 17	1366			Good
Bride of the Gorilla	Realtar	Lon Chaney, Jr.-Barbara Payton	Oct., '51	76m				A-2	
Brigand, The (color)	Col.	Anthony Dexter-Jody Lawrence	June, '52		Mar. 29	(S) 1299		B	
Bright Victory (208)	Univ.	Arthur Kennedy-Peggy Dow	Jan., '52	97m	July 28	947	AY	A-1	Excellent
Bronco Buster (color) (219)	Univ.	John Lund-Scott Brady	May, '52	80m	Apr. 12	1313	AYC	A-1	Good
Browning Version, The (Brit.) (281)	Univ.	Michael Redgrave-Jean Kent	Nov., '51	90m	Nov. 3	1093		A-2	Excellent
Buffalo Bill in Tomahawk Territory	UA	C. Moore-Slim Andrews	Feb. 8, '52	66m	Feb. 2	1222			Average
Bugles in the Afternoon (color) (116)	WB	Ray Milland-Helene Carter	Mar. 8, '52	85m	Feb. 2	1221	AY	A-1	Good
Bushwackers, The	Realtar	John Ireland-Dorothy Malone	Nov., '51	70m	Jan. 5	1177		A-2	Good
CAGE of Gold (Brit.)	Ellis	Jean Simmons-David Ferrer	Dec., '51	83m	Feb. 2	1222		B	Average
California Conquest (color)	Col.	Cornel Wilde-Teresa Wright	Not Set	79m	Apr. 19	(S) 1322		A-1	
Callaway Went Thataway (214)	MGM	Howard Keel-Dorothy McGuire	Dec. 28, '51	81m	Nov. 17	1109	AY	A-2	Excellent
Calling Bulldog Drummond (213)	MGM	Walter Pidgeon-Margaret Leighton	Dec. 14, '51	83m	Oct. 20	1066	AY	A-2	Good
Captain Kidd (110)	WB	Errol Flynn-Olivia de Havilland (reissue)	Dec. 15, '51	98m	Jan. 11, '36				Very Good
Captain Boycott (Brit.)	Astor	Stewart Granger-K. Ryan	(reissue) Oct. 1, '51	93m	Nov. 29, '47				
Captain Pirate (color) (431)	Col.	Louis Hayward-Patricia Medina	Not Set		Apr. 19	(S) 1323			
Captive City	UA	John Forsythe	Apr. 11, '52	91m	Mar. 29	1297	AY	A-2	Very Good
Captive of Billy the Kid (5046)	Rep.	Allen Rocky Lane	Jan. 22, '52	54m	Feb. 2	1222	AYC	A-1	Average
Carbine Williams	MGM	James Stewart-Wendell Corey	May, '52	101m	Apr. 19	1321		A-2	Very Good
Caribbean Gold (C)	Para.	Arlene Dahl-John Payne	Oct., '52						
Carrie	Para.	Jennifer Jones-Laurence Olivier	Aug., '52		June 2	(S) 870		B	
Carson City (color) (123)	WB	Randolph Scott-Lucille Norman	June 14, '52	87m	May 3	1349			Very Good
Cat Creeps, The	Realtar	Paul Kelly-Noah Beery, Jr.	(reissue) Dec., '51	57m	Apr. 13, '46				Average
Cat People, The (267)	RKO	Simone Simon-Kent Smith	(reissue) Feb., '52	73m	Nov. 14, '42				Good
Cave of the Outlaws, The (color) (201)	Univ.	Macdonald Carey-Alexis Smith	Nov., '51	75m	Nov. 3	1094	AY	A-2	Good
Chicago Calling	UA	Dan Duryea	Jan. 11, '52	74m	Dec. 8	1134	AY	A-2	Good
Christmas Carol, A (Brit.)	UA	Audrey Sim-Kathleen Harrison	Nov. 30, '51	86m	Nov. 3	1094		A-1	Excellent
Cimarron Kid, The (color) (213)	Univ.	Alistair Murphy-Beverly Tyler	Jan., '52	84m	Dec. 15	1153	A	B	Good
Clash By Night	RKO	Barbara Stanwyck-Paul Douglas	June, '52	105m	May 17	1366			Good
Close to My Heart (107)	WB	Gene Tierney-Ray Milland	Nov. 3, '51	90m	Oct. 6	1049	AY	A-2	Good
Cloudburst (Brit.)	UA	Robert Preston-Elizabeth Sellers	Jan. 31, '52	83m	Feb. 2	1221		B	Fair
Clouded Yellow, The (Brit.)	Col.	Jean Simmons-Trevor Howard	Not Set	92m	Oct. 6	1049	AY	A-2	Good
Colorado Sundown (5141)	Rep.	Rex Allen-Mary Ellen Kay	Feb. 8, '52	67m	Feb. 23	1246	AYC	A-1	Good
Come Fill the Cup (106)	WB	James Cagney-Phyllis Thaxter	Oct. 20, '51	113m	Sept. 22	1033	A	B	Very Good
Crazy Over Horses (5114)	Mono.	Bowery Boys	Nov. 18, '51	65m				A-2	
Criminal Lawyer (412)	Col.	Pat O'Brien-Jane Wyatt	Oct., '51	74m	Aug. 25	990	A	A-2	Good
Cripple Creek (color)	Col.	George Montgomery-Karin Booth	Not Set		Mar. 29	(S) 1298			
Crosswinds (color) (5104)	Para.	John Payne-Rhonda Fleming	Oct., '51	93m	Aug. 11	973	AY	A-2	Good
DANGER Is a Woman (French)	Discina	Henry Vidal-Maria Mauban	May, '52	92m	Apr. 26	1330			Good
Darling, How Could You (5108)	Para.	Joan Fontaine-John Lund	Oct., '51	96m	Aug. 11	973	AY	A-2	Good
David and Bathsheba (color)* (203)	20th-Fox	Gregory Peck-Susan Hayward	Feb., '52	116m	Aug. 25	990	AY	B	Excellent
Dead Man's Trail (5243)	Mono.	Johnny Mack Brown-Barbara Allen	June 22, '52		May 17	(S) 1367			
Deadline, U.S.A.	20th-Fox	Humphrey Bogart-Ethel Barrymore	May, '52	87m	Mar. 15	1282	AY	B	Very Good
Death of a Salesman (423)	Col.	Fredric March-Mildred Dunnock	Feb., '52	111m	Dec. 15	1153	A	A-2	Excellent
Decision Before Dawn* (205)	20th-Fox	Richard Basehart-Gary Merrill	Jan., '52	119m	Dec. 22	1161	AY	A-2	Excellent
Denver and Rio Grande (C) (5115)	Para.	Edmond O'Brien-Sterling Hayden	June, '52	89m	Mar. 29	1298			Fair
Desert Fox, The (130)*	20th-Fox	James Mason-Jessica Tandy	Oct., '51	88m	Oct. 6	1050	AY	A-2	Very Good
Desert of Lost Men, The (5063)	Rep.	Allen Rocky Lane-Mary Ellen Kay	Nov. 19, '51	54m	Dec. 15	1154		A-1	Good
Desert Pursuit (5209)	Mono.	Wayne Morris	May 6, '52	71m				A-1	
Detective Story (5111)*	Para.	Kirk Douglas-Eleanor Parker	Nov., '51	103m	Sept. 29	1041	A	A-2	Excellent
Devil Makes Three, The	MGM	Gene Kelly-Pier Angeli	Aug., '52		May 17	(S) 1367			
Diplomatic Courier	20th-Fox	Tyrone Power-Patricia Neal	July, '52		May 3	(S) 1350			
Dishonored Lady	Astor	Hedy Lamarr-Dennis O'Keefe (reissue)	Feb. 1, '52	85m	Apr. 26, '47				Good
Distant Drums (color) (111)*	WB	Gary Cooper-Mari Aldon	Dec. 29, '51	101m	Dec. 1	1126	AY	A-2	Very Good
Double Dynamite (formerly It's Only Money) (214)	RKO	Frank Sinatra-Jane Russell	Dec., '51	80m	Nov. 10	1101	AY	A-2	Good
Down Among the Sheltering Palms (color)	20th-Fox	Mitzi Gaynor-David Wayne	June, '52		Jan. 12	(S) 1186		B	

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = Synopsis		Nat'l Groups	RATINGS L. of D.		Herald Review
				Issue	Page				
EDWARD and Caroline (French)	Comml.	Daniel Gelin-Anne Vernon	Apr., '52	90m	May 3	1350			Good
Elephant Stampede (5110)	Mono.	Johnny Sheffield-Donna Martell	Oct. 28, '51	71m	Oct. 27	1074	AY	A-1	Good
Elopement (141)	20th-Fox	Clifton Webb-Ann Francis	Dec., '51	82m	Nov. 17	1110	AY	A-2	Very Good
Encore (Brit.)	Para.	Roland Culver-Glynis Johns	July, '52	89m	Apr. 5	1305	AY	A-2	Excellent
FABULOUS Senorita (5125)	Rep.	Estelita Rodriguez-Robert Clarke	Apr. 1, '52	80m	Mar. 29	1298	AY	A-2	Good
Faithful City, The (Israel)	RKO	Jamie Smith-John Slater	Apr., '52	86m	Apr. 5	1306	AY	A-1	Very Good
Family Secret, The (414)	Col.	John Derek-Lee J. Cobb	Dec., '51	85m	Oct. 27	1074	AY	B	Good
F.B.I. Girl (5002)	Lippert	Cesar Romero-Gene Evans	Nov., '51	74m	Nov. 17	1110		A-2	Good
Fighter, The	UA	Richard Conte-Vanessa Brown	May 25, '52	78m	May 10	1357			Good
Finder's Keepers (211)	Univ.	Tom Ewell-Julia Adams	Jan., '52	74m	Dec. 22	1164	A	A-2	Fair
First Time, The (424)	Col.	Robert Cummings-Barbara Hale	Feb., '52	89m	Jan. 26	1214	AY	A-2	Very Good
Five (391)	Col.	William Phipps-Susan Douglas	Oct., '51	93m	Apr. 14	802	A	A-2	Good
5 Fingers (208)	20th-Fox	James Mason-Danielle Darrieux	Mar., '52	108m	Feb. 16	1237	AY	A-1	Very Good
Fixed Bayonets (140)	20th-Fox	Richard Basehart-Michael O'Shea	Dec., '51	92m	Nov. 24	1117	AY	A-1	Very Good
Flame of Araby (color) (207)	Univ.	Maureen O'Hara-Jeff Chandler	Jan., '52	78m	Nov. 24	1118	AYC	A-2	Good
Flaming Feather (C) (5118)	Para.	Sterling Hayden-Arleen Whelan	Feb., '52	78m	Dec. 22	1161	AY	A-1	Good
Flesh and Fury (formerly Hear No Evil) (214)	Univ.	Tony Curtis-Mona Freeman	Mar., '52	83m	Mar. 8	1261	AY	A-2	Good
Flight to Mars (5103) (color)	Mono.	Marguerite Chapman-C. Mitchell	Nov. 11, '51	72m	Nov. 10	1102			Good
For Men Only (5102)	Lippert	Paul Henreid	Jan. 11, '52	93m	Jan. 26	1214	A	A-2	Very Good
Force of Arms (102)	WB	William Holden-Nancy Olson	Sept. 15, '51	100m	Aug. 18	981	AY	A-2	Good
Fort Defiance	UA	Dane Clark-Tracey Roberts	Nov. 9, '51	81m	Nov. 10	1102			Good
Fort Osage (color) (5102)	Mono.	Rod Cameron-Jane Nigh	Feb. 10, '52	72m	Jan. 26	1215			Very Good
Francis Covers the Big Town	Univ.	Donald O'Connor-Yvette Dugay	Not Set		Mar. 22	(S) 1291			
Francis Goes to West Point (224)	Univ.	Donald O'Connor-Lori Nelson	July, '52		Apr. 26	(S) 1330			
GALLOPING Major, The (Brit.)	Southern	Basil Radford-Janette Scott	Not Set	82m	Oct. 13	1058			Good
Girl in Every Port, A (218)	RKO	Groucho Marx-Marie Wilson	Jan., '52	86m	Feb. 16	1237	AY	B	Good
Girl in White, The	MGM	June Allyson-Arthur Kennedy	May, '52	93m	Mar. 22	1289		A-1	Very Good
Girl on the Bridge (formerly The Bridge) (139)	20th-Fox	Hugo Hass-Beverly Michaels	Dec., '51	77m	Dec. 15	1154	A	B	Fair
Glory Alley	Rep.	Leslie Caron-Ralph Meeker	Not Set						
Gobs and Gals (5128)	MGM	Bernard Bros.-Cathy Downs	May 1, '52	88m	May 3	1350			Very Good
Golden Girl (color) (136)	20th-Fox	Mitzi Gaynor-Dale Robertson	Nov., '51	108m	Nov. 10	1101	AY	A-2	Excellent
Golden Hawk, The (color)	Col.	Sterling Hayden-Rhonda Fleming	Not Set		Apr. 19	(S) 1323			
Golden Horde, The (color) (134)	Univ.	David Farrar-Ann Blyth	Oct., '51	77m	Sept. 15	1014	AY	A-2	Good
Great Adventure (5021)	Lippert	Dennis Price-Jack Hawkins	Dec. 7, '51	75m					
Greatest Show on Earth (C)* (5130)	Para.	All-Star Cast	July, '52	153m	Jan. 5	1177	AYC	B	Superior
Green Glove, The	UA	Glenn Ford-G. Brooks	Feb. 28, '52	88m	Feb. 2	1221	AY	A-2	Fair
Guest of the House	Astor	Anne Baxter-Ralph Bellamy	(reissue) May 15, '52	121m	Dec. 9, '44				Excellent
Gunman, The (5252)	Mono.	Whip Wilson-Fuzzy Knight	Apr. 21, '52	52m					
HALF-Breed (color)	RKO	Robert Young-Janis Carter	Not Set	81m	Apr. 19	1321		B	Good
Harem Girl, The (422)	Col.	Joan Davis-Paul Marion	Feb., '52	70m	Jan. 19	1194	AY	A-1	Good
Harlem Globetrotters, The (405)	Col.	Thomas Gomez and Globetrotters	Nov., '51	80m	Oct. 27	1074		A-1	Good
Has Anybody Seen My Gal? (226) (color)	Univ.	Piper Laurie-Charles Coburn	July, '52		May 3	(S) 1350			
Hawk of Wild River, The (482)	Col.	Charles Starrett-Smiley Burnette	Feb., '52	54m	Feb. 16	1238	AYC	A-1	Good
Hellgate (5113)	Lippert	Sterling Hayden-Joan Leslie	June 6, '52						
Here Come the Nelsons (210)	Univ.	Ozzie Nelson-Harriet Nelson	Feb., '52	76m	Jan. 19	1193	AYC	A-1	Good
Highly Dangerous (5029)	Lippert	Dane Clark-Margaret Lockwood	Oct. 12, '51	81m					
High Noon	UA	Gary Cooper-Grace Kelly	Not Set	85m	May 3	1349			Very Good
Highwayman, The (AA-20) (color)	AA	Wanda Hendrix-Charles Coburn	Oct. 21, '51	83m	Aug. 25	990	AY	A-2	Very Good
Hold That Line (5211)	Mono.	Bowery Boys	Mar. 23, '52	64m				A-1	
Holiday for Sinners	MGM	Keenan Wynn-Janice Rule	July, '52						
Honeychile (color) (5121)	Rep.	Judy Canova-Eddie Foy, Jr.	Oct. 20, '51	90m	Nov. 17	1110	AY	A-1	Good
Hong Kong (color) (5109)	Para.	Ronald Reagan-Rhonda Fleming	Jan., '52	91m	Nov. 17	1110	AY	A-1	Fair
Hoodlum Empire (5105)	Rep.	Brian Donlevy-Claire Trevor	Apr. 15, '52	98m	Feb. 23	1246	AY	A-1	Good
Hot Lead (209)	RKO	Joan Dixon-Tim Holt	Oct., '51	60m	Oct. 27	1075	AY	A-2	Fair
Hotel Sahara (Brit.)	UA	Yvonne De Carlo-Peter Ustinov	Oct. 15, '51	87m	Sept. 15	1014	AY	B	Fair
Hour of Thirteen, The	MGM	Peter Lawford-Dawn Addams	June, '52						
House of Horrors	Realtar	Robert Lowery-Virginia Grey	(reissue) Jan., '52	65m	Mar. 9, '46				Average
Hunchback of Notre Dame, The (266)	RKO	Charles Laughton-M. O'Hara	(reissue) Feb., '52	117m					
I DON'T Care Girl, The (C)	20th-Fox	Mitzi Gaynor-David Wayne	Not Set		May 10	(S) 1358			
I Want You (251)	RKO	Dana Andrews-Dorothy McGuire	Jan., '52	102m	Nov. 3	1093	AY	A-2	Good
Igloo	Realtar	Native Cast (reissue)	Jan., '52	60m					
I'll Never Forget You (formerly Man of Two Worlds) (color) (142)	20th-Fox	Tyrone Power-Ann Blyth	Dec., '51	90m	Dec. 8	1133	AY	A-1	Very Good
I'll See You in My Dreams (112)*	WB	Doris Day-Frank Lovejoy	Jan. 12, '52	110m	Dec. 8	1133	AY	A-2	Excellent
In a Padded Cell	Realtar	Olsen and Johnson (reissue)	Feb., '52	69m					
Indian Uprising (color) (417)	Col.	George Montgomery-Audrey Long	Jan., '52	75m	Dec. 29	1170	AY	A-1	Good
Invitation, The (130)	Univ.	Dorothy McGuire-Van Johnson	Feb., '52	85m	Jan. 26	1214	AY	A-2	Very Good
Island of Desire (formerly Saturday Island) (C)	UA	Linda Darnell-Tab Hunter	June 20, '52	103m	Mar. 22	(S) 1291		B	
It's a Big Country (215)	MGM	All Star Cast	Jan. 4, '52	89m	Nov. 24	1117	AY	A-1	Very Good
Ivanhoe (color)	MGM	Robert Taylor-Elizabeth Taylor	Aug., '52						
JACK and the Beanstalk (C) (118)	WB	Bud Abbott-Lou Costello	Apr. 12, '52	78m	Apr. 5	1306	AYC	A-1	Good
Japanese War Bride (202)	20th-Fox	Shirley Yamaguchi-Don Taylor	Jan., '52	91m	Jan. 12	1186	AY	A-2	Very Good
Jet Job (5215)	Mono.	Stanley Clements	Mar. 23, '52	63m	Mar. 29	1298			Average
Jet Pilot (color)	RKO	John Wayne-Janet Leigh	Dec. 22, '51	119m					
Jim Thorpe—All American (101)	WB	Burt Lancaster-Phyllis Thaxter	Sept. 1, '51	107m	June 16	885	AYC	A-2	Excellent
Joe Palooka in Triple Cross (5118)	Mono.	Joe Kirkwood	Sept. 16, '51	60m	Sept. 22	1034		A-1	Good
Journey Into Light (132)	20th-Fox	Sterling Hayden-Vivica Lindfors	Oct., '51	87m	Sept. 1	998	A	A-2	Good
Jumping Jacks	Para.	Dean Martin-Jerry Lewis	Not Set		Mar. 15	(S) 1283			
Jungle Jim in the Forbidden Land (429)	Col.	Johnny Weissmuller-Angela Greene	Mar., '52	65m	Mar. 8	1262	AYC	A-1	Good
Jungle of Chang (208)	RKO	Documentary of Siam	Nov., '51	67m	Mar. 17	1110	AY	A-1	Good
Jungle Manhunt (411)	Col.	Johnny Weissmuller-Sheila Ryan	Oct., '51	66m	Oct. 6	1050	AY	A-1	Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS	
				(S) = synopsis	Page		L. of D.	Herald Review
Just Across the Street (223)	Univ.	Ann Sheridan-John Lund	June, '52		Apr. 26 (S) 1330			
Just for You (color)	Para.	Bing Crosby-Jane Wyman	Sept., '52		Mar. 1 (S) 1254			
Just This Once (224)	MGM	Peter Lawford-Janet Leigh	Mar., '52	90m	Jan. 19 1193	AY	A-2	Good
KANGAROO (color)	20th-Fox	Peter Lawford-Maureen O'Hara	June, '52		Dec. 22 (S) 1162			
Kansas Territory (formerly Vengeance Trail) (5225)	Mono.	Bill Elliott-Peggy Stewart	Apr. 20, '52	73m	Aug. 18 (S) 982	AY	A-1	Fair
Kid from Amarillo, The (488)	Col.	Charles Starrett-Smiley Burnette	Oct., '51	56m	Oct. 27 1075		B	Average
Kid Monk Baroni	Realert	Richard Rober-Bruce Cabot	May, '52	80m	Apr. 26 1329			
Konga, The Wild Stallion (418)	Col.	Fred Stone-Rochelle Hudson (reissue)	Feb., '52	65m				
LADY from Texas, The (color) (136)	Univ.	Mona Freeman-Howard Duff	Oct., '51	78m	Sept. 22 1033	AY	A-1	Good
Lady in the Iron Mask	20th-Fox	Louis Hayward-Patricia Medina	June, '52					
Lady of Burlesque	Astor	B. Stanwyck-Michael O'Shea (reissue)	Apr. 1, '52	91m	May 1, '43			Good
Lady Pays Off, The (202)	Univ.	Linda Darnell-Stephen McNally	Nov., '51	80m	Oct. 20 1065	AY	A-2	Very Good
Lady Possessed, A (5104)	Rep.	James Mason-June Havoc	Feb., '52	87m	Feb. 23 1246		A-2	Average
Lady Says No, The	UA	David Niven-Joan Caulfield	Jan. 14, '52	80m	Dec. 1 1125		B	Fair
Laramie Mountains (485)	Col.	Charles Starrett-Smiley Burnette	Apr., '52	54m	Apr. 12 1314	AYC	A-1	Fair
Las Vegas Story (217)	RKO	Jane Russell-Victor Mature	Feb., '52	88m	Jan. 5 1177	A	B	Good
Last Musketeer, The (5142)	Rep.	Rex Allen-Mary Ellen Kay	Mar. 1, '52	67m		AY	A-1	
Laughter in Paradise (Brit.)	Stratford	Alistair Sim-Fay Compton	Nov. 11, '51	98m	Dec. 1 1125			Very Good
Laura	20th-Fox	Gene Tierney-Dana Andrews (reissue)	May, '52	88m	Oct. 14, '44			Good
Lavender Hill Mob, The (Brit.) (280)	Univ.	Alec Guinness-Stanley Holloway	Oct., '51	82m	Oct. 20 1067	AY	A-2	Very Good
Lawless Cowboys (5155)	Mono.	Whip Wilson	Nov. 7, '51	58m			A-1	
Leadville Gunslinger (5171)	Rep.	Allan Rocky Lane	Mar. 22, '52	54m	Mar. 29 1298	AY	A-2	Good
Leave Her to Heaven (color)	20th-Fox	Gene Tierney-Cornel Wilde (reissue)	June, '52	110m	Dec. 29, '45			Good
Leave It to the Marines (5005)	Lippert	Sid Melton-Mara Lynn	Sept. 28, '51	66m			A-1	
Les Misérables (Ital.)	Lux	Gino Cervi-Valentina Cortese	Mar. 24, '52	122m	Mar. 22 1291	AYC	A-2	Good
Let's Make It Legal (133)	20th-Fox	Claudette Colbert-Macdonald Carey	Nov., '51	77m	Oct. 27 1073	A	B	Good
Light Touch, The (212)	MGM	Stewart Granger-Pier Angeli	Dec. 7, '51	93m	Nov. 3 1094	A	B	Good
Lion and the Horse, The (119) (C)	WB	Steve Cochran-Black Knight	Apr. 19, '52	83m	Mar. 22 1290	AYC	B	Good
Loan Shark (5111)	Lippert	George Raft-Dorothy Hart	May 23, '52	79m	May 3 1350		B	Average
Lone Star, The (222)*	MGM	Clark Gable-Ava Gardner	Feb., '52	90m	Dec. 22 1161	AY	A-1	Very Good
Longhorn, The (5223)	Mono.	Bill Elliott	Nov. 25, '51	70m	Oct. 20 1066		A-1	Very Good
Love Is Better Than Ever (225)	MGM	Elizabeth Taylor-Larry Parks	Mar., '52	81m	Feb. 9 1230	AY	A-2	Good
Love Nest (131)	20th-Fox	William Lundigan-June Haver	Oct., '51	84m	Oct. 20 1066	AY	A-2	Good
Lovely to Look At (color)	MGM	Kathryn Grayson-Howard Keel	July, '52		Apr. 19 (S) 1322			
Lure of the Wilderness (formerly Land of the Trembling Earth) (color)	20th-Fox	Jean Peters-Jeffrey Hunter	July, '52		Apr. 19 (S) 1322		A-2	
Lydia Bailey (color)	20th-Fox	Dale Robertson-Anne Francis	June, '52		Mar. 1 (S) 1255			
MA AND PA Kettle at the Fair (216)	Univ.	Marjorie Main-Percy Kilbride	Apr., '52	87m	Mar. 22 1290	AYC	A-1	Very Good
Macao (224)	RKO	Robert Mitchum-Jane Russell	Apr., '52	80m	Mar. 29 1297	A	B	Good
Magic Carpet, The (410) (color)	Col.	Lucille Ball-John Agar	Oct., '51	78m	Sept. 29 1042	AY	A-1	Good
Man Bait (5103)	Lippert	George Brent-Marguerite Chapman	Jan. 25, '52	78m			A-2	
Man from the Black Hills (5242)	Mono.	Johnny Mack Brown-James Ellison	Mar. 2, '52	51m			A-1	
Man in the Saddle (color) (420)	Col.	Randolph Scott-Joan Leslie	Dec., '51	87m	Nov. 17 1109	A	A-2	Good
Man in the White Suite, The (Brit.)	Univ.	Alec Guinness-Joan Greenwood	Apr., '52	85m	Apr. 5 1306	AY	A-1	Very Good
Man on the Run (Brit.)	Stratford	Derek Farr-Joan Hopkins	Feb. 26, '52	82m				
Man With a Cloak, The (207)	MGM	Joseph Cotten-Barbara Stanwyck	Oct. 19, '51	81m	Oct. 6 1050	AY	B	Fair
Mara Maru (120)	WB	Errol Flynn-Ruth Roman	May 3, '52	98m	Apr. 5 1305		A-2	Very Good
Marrying Kind, The (425)*	Col.	Judy Holliday-Aldo Ray	Apr., '52	93m	Mar. 15 1281	AY	A-2	Excellent
Maytime in Mayfair (Brit.) (C)	Realert	Anna Neagle-Michael Wilding	Apr., '52	94m	Apr. 26 1329		A-2	Fair
Medium, The	Lopert	Marie Powers-A. M. Alberghe	Not Set	85m	Sept. 15 1013		A-2	Excellent
Meet Danny Wilson (205)	Univ.	Frank Sinatra-Shelley Winters	Feb., '52	88m	Jan. 19 1193	AY	A-2	
Minnesota (color)	Rep.	Rod Cameron-Ruth Hussey	Not Set		Apr. 19 (S) 1322			
Mr. Congressman	MGM	Van Johnson-Patricia Neal	July, '52		May 17 (S) 1367			
Mister Drake's Duck (Br.)	UA	Douglas Fairbanks, Jr.-Y. Donlan	Sept. 21, '51	76m	Aug. 18 982	AY	A-2	Fair
Mr. Imperium (color) (203)	MGM	Lane Turner-Ezio Pinza	Sept., '51	87m	May 12 845	AY	A-2	Fair
Mr. Peak-A-Boo (Fr.)	UA	Joan Greenwood-Bourvil	Oct. 21, '51	74m	Sept. 22 1033	AY	A-2	Very Good
Mob, The (407)	Col.	Broderick Crawford-Betty Buehler	Oct., '51	87m	Sept. 8 1006	AY	A-2	Good
Model and the Marriage Broker, The (201)	20th-Fox	Jeanne Crain-Thelma Ritter	Jan., '52	103m	Nov. 24 1117	AY	B	Excellent
Montana Territory (color)	Col.	Lon McAllister-Wanda Hendrix	June, '52		May 3 (S) 1350			
Mummy, The	Realert	Boris Karloff-David Manners (reissue)	Dec., '51	74m	Dec. 3, '32			
Mummy's Curse, The	Realert	L. Cheney, Jr.-Virginia Christine (reissue)	Dec., '51	60m				
Murder in the Cathedral (Brit.)	Classic	Fr. John Groser-Alexander Gauge	Mar. 25, '52	140m	Apr. 5 1307		A-1	Good
Mutiny (color)	UA	Patric Knowles-Angela Lansbury	Mar. 14, '52	77m	Mar. 1 1254	AY	A-1	Fair
My Favorite Spy (5110)*	Para.	Bob Hope-Hedy Lamarr	Dec., '51	93m	Oct. 6 1049	AY	A-2	Excellent
My Six Convicts (430)	Col.	John Beal-Gilbert Roland	Mar., '52	104m	Mar. 15 1281	AY	A-2	Excellent
My Son, John (5116)	Para.	Helen Hayes-Van Heflin	Apr., '52	122m	Mar. 22 1289	AY	A-1	Excellent
NARROW Margin (286)	RKO	Charles McGraw-Marie Windsor	May, '52	70m	Apr. 12 1314		A-2	Good
Navajo	Lippert	Navajo Indian Cast	Feb. 12, '52	70m	Feb. 9 1230	AY	A-1	Very Good
Never Take No for An Answer (Brit.)	Souvaime	Denis O'Dea-Vittorio Manunta	Not Set	82m	Mar. 15 1282		A-1	Good
Night Raiders (5251)	Mono.	Whip Wilson	Feb. 3, '52				A-1	
Night Stage to Galveston (475)	Col.	Gene Autry	Mar., '52	61m	Mar. 22 1291	AY	A-1	Good
No Highway in the Sky (formerly No Highway) (121)	20th-Fox	James Stewart-Marlene Dietrich	Oct., '51	98m	July 21 937	AY	A-2	Very Good
No Resting Place (Irish)	Classic	Michael Gough-Eithne Dunne	Not Set	80m	Apr. 26 1329			Good
No Room for the Groom (220)	Univ.	Tony Curtis-Piper Laurie	May, '52	82m	May 10 1357			Good
Northwest Territory (5124)	Mono.	Kirby Grant-Gloria Saunders	Dec. 9, '51	61m			A-1	
OBSESSED (formerly Evil One) (Br.)	UA	David Farrar-Geraldine Fitzgerald	Sept. 7, '51	77m	Sept. 1 998		B	Fair
Okinawa (432)	Col.	Pat O'Brien-Richard Denning	Mar., '52	67m	Mar. 1 1254	AY	A-1	Fair
Oklahoma Annie (color) (5122)	Rep.	Judy Canova-John Russell	Mar. 24, '52	90m	Apr. 12 1314	AYC	A-1	Good
Old West, The (473)	Col.	Gene Autry	Jan., '52	61m	Jan. 12 1186	AYC	A-1	Average
On Dangerous Ground (215)	RKO	Robert Ryan-Ida Lupino	Jan., '52	82m	Dec. 1 1125	A	A-2	Very Good
One Big Affair	UA	Dennis O'Keefe-Evelyn Keyes	Feb. 22, '52	80m	Mar. 8 1262		B	Fair

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = Synopsis		Nat'l Groups	RATINGS L. of D.		Herald Review
				Issue	Page				
Outcast of the Islands (Brit.)	UA	Trevor Howard-Ralph Richardson	Not Set	93m	May 17	1366			Good
Outcasts of Poker Flat	20th-Fox	Dale Robertson-Anne Baxter	May '52	81m	May 10	1357			Very Good
Outlaw Women (color) (5105)	Lippert	Marie Windsor-Richard Rober	May 2, '52	75m	Apr. 19	1321		B	Average
Overland Telegraph (216)	RKO	Tim Holt-Richard Martin	Dec. '51	60m	Dec. 8	1134	AY	A-1	Good
PACE That Thrills, The (213)	RKO	Bill Williams-Carla Balenda	Mar., '52	63m	Mar. 15	1282	AY	A-2	Good
Painting the Clouds With Sunshine (color) (105)*	WB	Dennis Morgan-Virginia Mayo	Oct. 19, '51	87m	Sept. 8	1005	AY	A-2	Very Good
Pals of the Golden West (5102)	Rep.	Roy Rogers-Dale Evans	Dec. 15, '51	68m	Jan. 19	1194	AY	A-1	Average
Pandora and the Flying Dutchman (C) (Brit.) (217)	MGM	James Mason-Ava Gardner	Jan. 18, '52	123m	Oct. 13	1057	A	B	Good
Pat and Mike	MGM	Spencer Tracy-Katherine Hepburn	June, '52	95m	May 17	1365			Excellent
Paula	Col.	Loretta Young-Kent Smith	June, '52	80m	May 17	1366		A-2	Good
Pecos River (494)	Col.	Charles Starrett-Smiley Burnette	Dec., '51	55m	Dec. 1	1126		A-1	Fair
Perfectionist, The (French)	Discina	Pierre Fresnay	May 1, '52	92m	May 3	1350			Good
Phone Call From a Stranger (204)	20th-Fox	Gary Merrill-Shelley Winters	Feb., '52	96m	Jan. 12	1185	AY	B	Very Good
Pirate Submarine (5110)	Lippert	Special Cast	July 18, '52	69m					
Pool of London (Brit.) (183)	Univ.	Bonar Colleano-Rene Asherson	Nov., '51	85m	Aug. 11	974	A	A-2	Good
Pride of St. Louis (211)	20th-Fox	Dan Dailey-Joanne Dru	Apr., '52	93m	Mar. 1	1253	AYC	A-1	Very Good
Private Snuffy Smith	Astor	Bud Duncan-Edgar Kennedy (reissue)	Nov. 10, '51	67m					
Purple Heart Diary (421)	Col.	Frances Langford-Lyle Talbot	Dec., '51	73m	Nov. 10	1102	AY	A-1	Good
QUIET Man, The (color)	Rep.	John Wayne-Maureen O'Hara	Not Set	129m	May 17	1365			Superior
Quo Vadis (color)*	MGM	Robert Taylor-Deborah Kerr	Spec.	168m	Nov. 24	1118	AY	A-1	Superior
RACKET, The (210)	RKO	Robert Mitchum-Lizabeth Scott	Nov., '51	88m	Oct. 20	1065	AY	A-2	Very Good
Raging Tide, The (203)	Univ.	Shelley Winters-Richard Conte	Nov., '51	93m	Oct. 13	1057	AY	A-2	Very Good
Rains Came, The	20th-Fox	Myrna Loy-Tyrone Power (reissue)	June, '52		Sept. 8, '39				
Rancho Notorious (color) (221)	RKO	Marlene Dietrich-Arthur Kennedy	Mar., '52	89m	Feb. 9	1229	A	B	Very Good
Rashomon (Japanese) (268)	RKO	Toshiro Mifune-Machiko Kyo	Mar., '52	86m	Jan. 12	1185	A	B	Excellent
Red Badge of Courage, The (204)	MGM	Audie Murphy-Bill Mauldin	Sept. 28, '51	69m	Aug. 18	981	AY	A-1	Good
Red Ball Express (218)	Univ.	Jeff Chandler-Alex Nicol	May, '52	83m	May 3	1349	AY		Very Good
Red Mountain (color) (5113)	Para.	Alan Ladd-Lizabeth Scott	May, '52	84m	Nov. 17	1109	A	A-2	Good
Red Planet Mars	UA	Peter Graves-Andrea King	May 15, '52	87m	May 17	1367			Fair
Red Shoes, The (color) (Brit.)	UA	Moir Shearer-Anton Walbrook	Oct. 1, '51	133m	Oct. 23, '48	4357	AY	B	Excellent
Red Skies of Montana (color) (207)	20th-Fox	Richard Widmark-Constance Smith	Feb., '52	98m	Jan. 26	1213	AY	A-1	Very Good
Red River	UA	John Wayne-M. Clift (reissue)	June 6, '52	125m	July 17, '48				Excellent
Retreat, Hell! (115)	WB	Frank Lovejoy-Anita Louise	Feb. 23, '52	95m	Feb. 9	1230	AY	A-1	Good
Return of the Texan (209)	20th-Fox	Dale Robertson-Joanne Dru	Mar., '52	88m	Feb. 16	1237	AY	A-1	Fair
Reunion in Reno (135)	Univ.	Mark Stevens-Peggy Dow	Oct., '51	79m	Sept. 29	1041	A	A-2	Very Good
River, The (color)	UA	Radha-Esmond Knight	Feb. 15, '52	99m	Sept. 8	1006	AYC	A-2	Good
Road Agent (223)	RKO	Tim Holt-Norine Nash	Mar., '52	60m	Feb. 9	1230	AYC	A-1	Good
Rodeo (color) (5104)	Mono.	Jane Hight-John Archer	Mar. 9, '52	71m	Mar. 8	1262		A-1	Good
Room for One More (113)*	WB	Cary Grant-Betsy Drake	Jan. 26, '52	97m	Jan. 12	1185	AYC	B	Excellent
Rose of Cimarron (color) (212)	20th-Fox	Jack Buetel-Mala Powers	Apr., '52	72m	Mar. 8	1262	AY	A-2	Good
Rough Tough West (487)	Col.	Charles Starrett-Smiley Burnette	June, '52					A-1	
Royal Journey (color) (Can.)	UA	Documentary	Mar. 15, '52	47m	Mar. 8	1261		A-1	Very Good
SAILOR Beware (5114)*	Para.	Dean Martin-Jerry Lewis	Feb., '52	103m	Dec. 1	1125	AYC	A-1	Very Good
Sally and Saint Ann (225)	Univ.	Ann Blyth-Edmund Gwenn	July, '52		May 17 (S) 1367				
San Francisco Story (121)	WB	Yvonne De Carlo-Joel McCrea	May 17, '52	80m	Apr. 12	1314			Good
Saturday's Hero (for The Hero) (318)	Col.	John Derek-Donna Reed	Sept., '51	111m	Aug. 25	989	AY	A-2	Excellent
Savage, The (color)	Para.	Charlton Heston-Susan Morrow	July, '52		Apr. 19 (S) 1322				
Scandal Sheet (415)	Col.	Broderick Crawford-Donna Reed	Mar., '52	82m	Jan. 12	1186	A	A-2	Good
Scaramouche (C)	MGM	Stewart Granger-Janet Leigh	June, '52	118m	May 17	1365			Excellent
Scarlet Angel (C) (222)	Univ.	Yvonne De Carlo-Rock Hudson	June, '52		Apr. 26 (S) 1330				
Sea Hornet, The (5105)	Rep.	Rod Cameron-Adele Mara	Nov. 6, '51	84m	Sept. 29	1042	AY	A-2	Good
Secret of Convict Lake, The (123)	20th-Fox	Ethel Barrymore-Glenn Ford	Aug., '51	83m	June 30	913	A	B	Good
Sellout, The (219)	MGM	Walter Pidgeon-Audrey Totter	Feb., '52	83m	Dec. 15	1153	AY	A-2	Good
Shadow in the Sky (221)	MGM	Nancy Davis-James Whitmore	Feb. 15, '52	78m	Dec. 22	1162	AY	A-2	Good
Shane (color)	Para.	Alan Ladd-Jean Arthur	Not Set		Apr. 19 (S) 1323				
Shane-Wolf of London	Realt	Jane Lockhart-D. Porter (reissue)	Dec., '51	61m					
Silver City (color) (5112)	Para.	Edmond O'Brien-Yvonne de Carlo	Dec., '51	90m	Sept. 29	1042	A	A-2	Good
Singin' in the Rain (color) (227)*	MGM	Gene Kelly-Debbie Reynolds	Apr., '52	103m	Mar. 15	1281	AYC	B	Excellent
Skirts Ahoy! (C)	MGM	Esther Williams-Barry Sullivan	May, '52	109m	Apr. 12	1313		A-1	Excellent
Sky High (5024)	Lippert	Sid Melton-Mara Lynn	Oct. 19, '51	60m				A-1	
Small Back Room, The (Brit.)	Snader	David Farrar-Kathleen Byron	Not Set	90m	Feb. 23	1246		B	Fair
Smoky Canyon (483)	Col.	Charles Starrett-Smiley Burnette	Jan., '52	55m	Feb. 2	1222	AYC	A-1	Good
Smugglers, The (Brit.) (color)	Astor	M. Redgrave-R. Attenborough (reissue)	Oct. 1, '51	86m	Jan. 31, '48				Very Good
Sniper, The (434)	Col.	Adolphe Menjou-Arthur Franz	May, '52	87m	Mar. 22	1290	A	A-2	Good
Snow White and the Seven Dwarfs (292)	RKO	Disney Feature	(reissue) Feb., '52	83m	Dec. 25, '37		AYC		
Somebody Loves Me (color)	Para.	Betty Hutton-Ralph Meeker	Oct., '52		May 3 (S) 1350				
Something to Live For (5105)	Para.	Joan Fontaine-Ray Milland	Mar., '52	89m	Feb. 2	1221	A	A-2	Good
Son of Dr. Jekyll (409)	Col.	Louis Hayward-Jody Lawrence	Nov., '51	77m	Oct. 27	1074	AY		
Son of Paleface (color)	Para.	Bob Hope-Jane Russell	Aug., '52		Apr. 19 (S) 1322				
Sound Off (color) (428)	Col.	Mickey Rooney-Ann James	May, '52	83m	Apr. 12	1313	AYC	A-1	Good
South of Caliente (5151)	Rep.	Roy Rogers-Dale Evans	Oct. 15, '51	67m	Nov. 3	1095	AY	A-1	Good
Spider and the Fly, The (Brit.)	Ball	Eric Portman-Nadia Gray	May 1, '52	73m	Mar. 29	1298			Fair
Stage to Blue River (5156)	Mono.	Whip Wilson	Dec. 30, '51	56m				A-1	
Stagecoach Driver (5153)	Mono.	Whip Wilson	Dec. 30, '51	52m				A-1	
Starlift (109)	WB	All Star Cast	Dec. 1, '51	103m	Nov. 3	1093	AY	A-1	Good
Steel Fist, The (5217)	Mono.	Roddy McDowall-Kristine Miller	Jan. 6, '52	73m					
Steel Town (color) (215)	Univ.	Ann Sheridan-John Lund	Mar., '52	85m	Mar. 8	1261	AY	A-2	Good
Stolen Face (5109)	Lippert	Paul Henreid-Lizabeth Scott	May 16, '52	71m					
Stooge, The	Para.	Dean Martin-Jerry Lewis	Nov., '52		Mar. 29 (S) 1298				
Storm Bound (5032)	Rep.	Constance Dowling-Andrea Checchi	Dec. 15, '51	60m	Feb. 2	(S) 1223			
Storm Over Tibet (416)	Col.	Diana Douglas-Rex Reason	Not Set	87m	Dec. 29	1169	AY	B	Good
Story of Robin Hood (C)	Disnev-RKO	Richard Todd-Joan Pons	Not Set	84m	Dec. 22	1289		A-1	Very Good
Strait Jacket	Realt	Ritz Brothers	(reissue) Feb., '52	61m					
Strange Door, The (204)	Univ.	Charles Laughton	Dec., '51	81m	Nov. 3	1094	A	A-2	Fair

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Natl Groups	RATINGS		Herald Review
				(S) = synopsis	Page		L. of D.		
Strange Woman	Astor	Hedy Lamarr-George Sanders (reissue)	Jan. 5, '52	100m	Nov. 2, '46				
Strange World	UA	Angelica Hauff-Alexander Carlos	Mar. 28, '52	85m	Apr. 12	1315			
Street Bandits (5130)	Rep.	Penny Edwards-Robert Clarke	Nov. 15, '51	54m	Nov. 24	1118	A-2	Average	Fair
Streetcar Named Desire, A (104)*	WB	Vivien Leigh-Marlon Brando	Mar. 22, '52	122m	June 16	885	B	Excellent	
Stronghold (5107)	Lippert	Veronica Lake-Zachary Scott	Feb. 15, '52	73m			A-1		
Submarine Command (5107)	Para.	William Holden-Nancy Olson	Nov., '51	87m	Sept. 1	998	AY	Good	
Sunny Side of the Street (color) (408)	Col.	Frankie Laine-Toni Arden	Sept., '51	71m	Sept. 1	998	A-2	Good	
Superman and the Mole Men (5030)	Lippert	George Reeves-Phyllis Coates	Nov. 23, '51	58m			A-1		
TALE of Five Women (Ital.)	UA	Bonar Colleano-Gina Lollobrigida	Mar. 7, '52	86m	Feb. 16	1238	AY	Good	
Tales of Hoffmann (color)	UA	Moir Shearer-Robert Helpmann	June 13, '52	138m	Apr. 7, '51	793	AY	Excellent	
Tales of Robin Hood (5008)	Lippert	Robert Clarke-Mary Hatcher	Dec. 21, '51	59m					
Talk About a Stranger (228)	MGM	George Murphy-Nancy Davis	Apr., '52	65m	Mar. 1	1254	AY	Good	
Tanks Are Coming, The (108)	WB	Steve Cochran-Mari Aldon	Nov. 17, '51	90m	Nov. 3	1094	AY	Good	
Target (227)	RKO	Tim Holt-Linda Douglas	Apr., '52	60m	Apr. 5	1306	AY	Good	
Tarzan's Savage Fury (225)	RKO	Lax Barker-Dorothy Hart	Apr., '52	80m	Mar. 22	1290	AYC	Good	
Tell It to the Marines (5212)	Mono.	Leo Gorcey-Huntz Hall	June 15, '52						
Tembo (C) (285)	RKO	Howard Hill and Wild Animals	Jan., '52	80m	Dec. 22	1162	AY	Good	
Ten Tall Men (color)* (413)	Col.	Burt Lancaster-Jody Lawrence	Dec., '51	97m	Oct. 27	1073	AY	Good	
Texas Carnival (color) (205)*	MGM	Esther Williams-Howard Keel	Oct. 5, '51	77m	Sept. 15	1013	AY	Very Good	
Texas City (formerly Ghost Town) (5241)	Mono.	Johnny Mack Brown-Jimmy Ellison	Jan. 13, '52						
Texas Lawmen (5146)	Mono.	Johnny Mack Brown	Dec. 2, '51	54m					
Thief of Damascus (color) (427)	Col.	Paul Henreid-Jeff Donnell	Apr., '52		Mar. 8	(S)1263	AYC	B	
This Above All	20th-Fox	Tyrone Power-Joan Fontaine (reissue)	May, '52	110m	May 16, '42				
This Woman Is Dangerous (114)*	WB	Joan Crawford-Dennis Morgan	Feb. 9, '52	97m	Jan. 26	1214	A	Good	
Three for Bedroom C (color) (124)	WB	Gloria Swanson-James Warren	June 21, '52	74m	May 3	(S)1350			
Toast to Love (Mex.)	Astor	Irina Baronova-David Silver	Nov. 15, '51	82m					
To the Shores of Tripoli (color)	20th-Fox	John Payne-Maureen O'Hara (reissue)	June, '52	86m	Mar. 14, '42				
Tom Brown's School Days (Brit.)	UA	John Howard Davies-Robert Newton	Nov. 2, '51	93m	Oct. 27	1074	AY	Good	
Tomorrow Is Too Late (Ital.)	Burstyn	Pier Angeli-Vittorio De Sica	Apr. 12, '52	103m	Apr. 19	1322	AY	Excellent	
Too Young to Kiss (211)	MGM	Van Johnson-June Allyson	Nov. 23, '51	91m	Oct. 27	1073	AY	Good	
Trail Guide (219)	RKO	Tim Holt-Linda Douglas	Not Set	60m	Feb. 2	1222	AY	Good	
Treasure of Lost Canyon (C) (209)	Univ.	William Powell-Julia Adams	Mar., '52	81m	Feb. 16	1237	AYC	Good	
Tulsa (color)	UA	Susan Hayward-R. Preston (reissue)	June 6, '52	90m	Mar. 19, '49				
Turning Point, The	Para.	William Holden-Alexis Smith	Nov., '52		Apr. 26	(S)1330			
Two Tickets to Broadway (color)* (264)	RKO	Tony Martin-Janet Leigh	Nov., '51	106m	Oct. 20	1066	AY	Excellent	
UNKNOWN Man, The (form. Behind the Law) (210)	MGM	Walter Pidgeon-Ann Harding	Nov. 16, '51	86m	Oct. 20	1065	AY	Good	
Unknown World (5101)	Lippert	Bruce Kellogg-Marilyn Nash	Oct. 26, '51	63m	Nov. 3	1094	AY	Good	
Utah Wagon Train (5054)	Rep.	Rex Allen-Penny Edwards	Oct. 15, '51	67m	Nov. 3	1095	AY	Good	
VALLEY of Eagles (5114)	Lippert	Jack Warner-Nadia Gray	Apr. 25, '52	83m	Mar. 22	1290	AY	Excellent	
Valley of Fire (353)	Col.	Gene Autry	Nov., '51	63m	Nov. 10	1102	AY	Good	
Viva Zapata (206)*	20th-Fox	Marlon Brando-Jean Peters	Mar., '52	113m	Feb. 9	1229	AY	Excellent	
WACO (5224)	Mono.	Wild Bill Elliott	Feb. 24, '52	68m	Mar. 1	1254		Very Good	
Wagons West (color) (5203)	Mono.	Peggie Castle-Rod Cameron	June 29, '52						
Wait 'Til the Sun Shines, Nellie (color)	20th-Fox	Jean Peters-Hugh Marlowe	July, '52		Apr. 19	(S)1322			
Walk East on Beacon (426)	Col.	George Murphy-Virginia Gilmore	Not Set	98m	Apr. 26	1329	AY	Very Good	
Wall of Death (Brit.)	Realert	Susan Shaw-Maxwell Reed	Apr., '52	80m	Apr. 19	1321	AY	Fair	
Weekend with Father (206)	Univ.	Van Heflin-Patricia Neal	Dec., '51	83m	Dec. 1	1126	AY	Very Good	
We're Not Married	20th-Fox	Ginger Rogers-David Wayne	July, '52						
Westward the Woman (216)	MGM	Robert Taylor-Denise Darcel	Jan. 11, '52	116m	Nov. 24	1118	AY	Good	
When in Rome (229)	MGM	Van Johnson-Paul Douglas	Apr., '52	78m	Mar. 1	1253	AY	Very Good	
When Worlds Collide (5106) (color)	Para.	Richard Derr-Barbara Rush	Nov., '51	82m	Sept. 1	998	AY	Very Good	
Whip Hand (212)	RKO	Elliott Reed-Carla Balenda	Oct., '51	82m	Oct. 27	1075	AY	Fair	
Whip Law (5251)	Mono.	Whip Wilson	Feb. 3, '52		Dec. 29	(S)1170			
Whispering Smith vs. Scotland Yard (222) (Brit.)	RKO	Richard Carlson-Greta Gynt	Mar., '52	77m	Mar. 15	1282	AY	Good	
Whistling Hills (5145)	Mono.	Johnny Mack Brown	Oct. 7, '51	58m					
Wild Blue Yonder (5103)	Rep.	Wendell Corey-Vera Ralston	Dec. 5, '51	98m	Dec. 8	1133	AY	Good	
Wild Horse Ambush (5069)	Rep.	Michael Chapin-Eilene Janssen	Apr. 15, '52	54m	May 10	1357		Good	
Wild Jungle Captive	Realert	Otto Kruger-Amelita Ward (reissue)	Feb., '52	63m					
Wild North, The (color) (226)	MGM	Stewart Granger-Cyd Charisse	Mar., '52	97m	Jan. 19	1193	AYC	Good	
Wild Stallion, The (5205)	Mono.	Ben Johnson-Edgar Buchanan	Apr. 27, '52						
Wings of Danger (5106)	Lippert	Zachary Scott-Robert Beatty	Apr. 11, '52	72m					
Winning Team, The (125)	WB	Doris Day-Ronald Reagan	June 28, '52	98m	May 10	(S)1358	AYC		
With a Song in My Heart (C) (210)*	20th-Fox	Susan Hayward-David Wayne	Apr., '52	117m	Feb. 23	1245	AY	Excellent	
Without Warning	UA	Adam Williams-Meg Randall	May 8, '52	75m	Apr. 5	1307		Very Good	
Woman in Question, The (Brit.)	Col.	Jean Kent-Dirk Bogarde	Not Set	88m	Feb. 23	1246	A	Good	
Woman in the Dark (5131)	Rep.	Penny Edwards-Ross Elliott	Jan. 15, '52	60m	Feb. 2	1222	AY	Fair	
Wonder Boy, The (Brit.)	Snader	Bobby Henrey	Dec., '51	63m	Jan. 5	1178		Average	
World in His Arms, The (C)	Univ.	Gregory Peck-Ann Blyth	Not Set		May 10	(S)1358			
YANK in Indo-China, A (435)	Col.	John Archer-Jean Willes	May, '52	67m	Apr. 12	1315	AY	Average	
Yellowfin (formerly Bluefin) (5108)	Mono.	Wayne Morris-Adrian Booth	Oct. 14, '51	74m	Aug. 18	(S)982			
You Can't Beat the Irish (Brit.)	Stratford	Michael Dolan-Jack Warner	Mar. 17, '52	82m					
You and the Damned, The (Mex.)	Mayer-Kingsley	Estela Inda-Alfonso Mejia	Mar. 24, '52	80m	Apr. 19	1322		Very Good	
Young Man With Ideas	MGM	Glenn Ford-Ruth Roman	May, '52	84m	Mar. 1	1254	AY	Fair	
Young Scarface (Br.)	M.K.D.	R. Aftonborough-H. Baddeley	Nov. 7, '51	80m	Nov. 10	1103		Good	

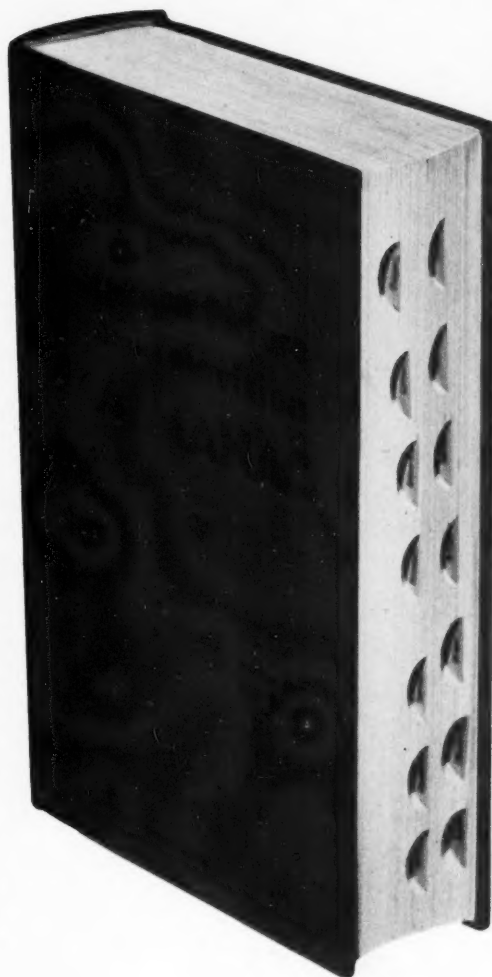
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THE
LAST
WORD
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FBI FANS STORM Boston's Metropolitan at WALK EAST ON BEACON World Premiere. Movie of the Week citations from Look, N.Y. Sunday Mirror, American Magazine, People Today start waves of raves for most realistic spy-thriller of all time.



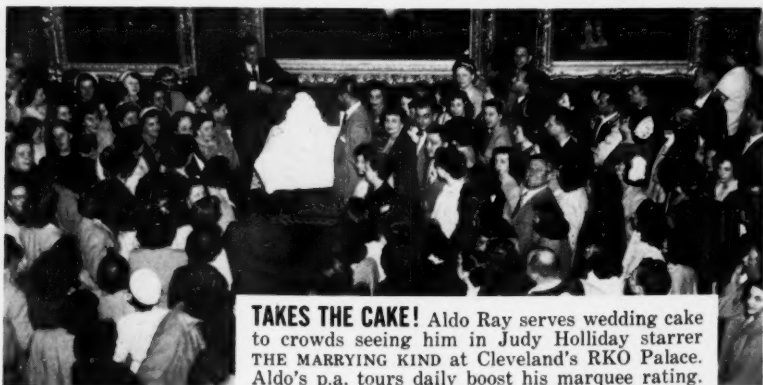
HIT IN NEW YORK! THE SNIPER, killing 'em at the Criterion, repeats suspense records made by Stanley Kramer production in Washington, San Francisco, Philadelphia. Mass coast-to-coast openings starting this month for Adolphe Menjou, Arthur Franz thriller.



UNBEATEN BEST-SELLER, THE CAINE MUTINY, wins Pulitzer Prize making it world's hottest film property. Stanley Kramer plans early shooting for Herman Wouk (above) smash.



INDIANS RIDE AGAIN on spectacular p.a. tour where hundreds of BRAVE WARRIOR bookings saturate Oklahoma, Indiana and Pittsburgh territories. Christine Larson leads red-men beating b.o. drums for Jon Hall Technicolor starrer.



TAKES THE CAKE! Aldo Ray serves wedding cake to crowds seeing him in Judy Holliday starrer THE MARRYING KIND at Cleveland's RKO Palace. Aldo's p.a. tours daily boost his marquee rating.